

### Produced by Richard Einhorn



Shostakovich: Concerto No. 1 for Cello & Orchestra, Op. 107 (E-flat Major/Es-Dur/Mi bémol

majeur) I-Allegretto

II-Moderato III-Cadenza

IV-Allegro con moto Nolan Miller, French horn/ Orchesterblashorn/cor

Side | Seite | Face 2

Kabalevsky: Concerto No. 1 for Cello & Orchestra, Op. 49 (G Minor/g-moll/Sol mineur)

1-Allegro II-Largo

III-Allegretto

mitri Shostakovich composed his Cello Concerto No. 1 in Eflat Major, Op. 107, in the summer of 1959 for Mstislay Rostropovich, to whom the score is dedicated. On June 6 of that year Shostakovich had written: "I can only say that this concerto was first conceived quite a long time ago. The original impulse came from hearing Sergei Prokofiev's Symphony-Concerto for Cello and Orchestra, which interested me greatly and aroused my desire also to try my

hand at this genre." According to a Soviet source, when Rostropovich received the finished score, he learned the entire work by memory in only four days and then played it brilliantly for an "astounded" Shostakovich, Rostropovich gave the Concerto its world premiere in Leningrad on October 4, 1959, with the Leningrad Philharmonic Orchestra conducted by Eugene Mravinsky

The First Cello Concerto stands with the First Violin Concerto as Shostakovich's most successful achievement in the concerto form. This is so because of the high level of the materials and the carefully calculated architecture of each work. The late conductor Kiril Kondrashin once wrote that the two concertos "have much in common: originality of form (particularly in regard to the position and function of the cadenza...), the colorful music of the finales...and the concentrated lyricism of the slow movements."

The opening movement of the First Cello Concerto (characterized by Shostakovich as "an Allegretto in the style of a jocular march") is dominated by a four-note motto that recurs in the finale. The highly expressive second movement (Moderato) features a broad cello cantilena. Connecting the slow movement and the energetic, highspirited rondo-finale (Allegro con moto)

Side / Seite / Face 1 is a complex but highly effective solocello cadenza which develops previously heard material. The Concerto ends brilliantly with arresting proclamations of the motto. Dmitri Kabalevsky's Cello Concerto

YO-YO MA/ORMANDY

PHILADELPHIA ORCHESTRA

No. 1 in G Minor, Op. 49, was written during 1948-49 as the middle part of a concerto-trilogy dedicated "to Soviet Youth" (the other works: The Violin Concerto, Op. 48, of 1948 and the Piano Concerto No. 3, Op. 50, of 1952). In a 1949 article in the official government magazine Sovietskaya Musica, L. Ryzhkin stated (rather grandly) that Kabalevsky's then-incomplete trilogy would represent "a manifold revelation of the ideas of our Soviet youth." Because of its generally fast tempi and optimistic tone, the Violin Concerto seemed to Ryzhkin appropriately viewed as the cycle's opening "movement," while the Cello Concerto "corresponds to a symphonic andante" reflecting "a mood of meditation, passing into sadness...particularly in the middle movement." However, at that point the writer ran into trouble, finding difficulty in fitting the Cello Concerto's too jolly concluding Allegretto into a didactic scheme, "Perhaps," Ryzhkin suggested, with a hint of desperation, "a revision of the finale would improve the

Kabelevsky's First Cello Concerto is considerably less ambitious than the Second Cello Concerto which followed in 1964. Like Kabalesky's other two "vouth" concertos (and, in fact, like the better part of his output), it is couched in an extremely accessible idiom-which provoked American critic Paul Henry Lang to term it "astonishingly old-fashioned" after a 1959 Carnegie Hall performance. Be that as it may, Kabalevsky's Concerto is a work of decidedly lyric bent, the polished product of an experienced craftsman. If there is more charm than substance here. charm, after all, is too often at a premium in twentieth-century music.

-Phillip Ramey

mitrij Schostakowitsch komponierte sein Cellokonzert in Es-Dur op. 107 im Sommer des Jahres 1959 für Mstislaw Rostropowitsch, dem die Partitur gewidmet ist. Am 6. Juni jenes Jahres hatte Schostakowitsch geschrieben: "Ich kann eigentlich nur sagen, dass meine ersten Vorstellungen von diesem Konzert schon vor recht langer Zeit entstanden. Der ursprüngliche Impuls ergab sich daraus, dass ich Sergej Prokofjews Sinfonie-Konzert für Cello und Orchester gehört hatte; dieses erweckte bei mir starkes Interesse sowie den Wunsch, mich selber in diesem Genre zu

Eine sowjetische Quelle herichtet, Rostropowitsch habe nach Erhalt der fertigen Partitur das gesamte Werk in nur vier Tagen auswendig gelernt und es sodann einem "völlig überraschten"

Schostakowitsch glänzend vorgespielt. Rostropowitsch spielte das Konzert auch bei dessen Welturaufführung am 4. Oktober 1959 in Leningrad; das Leningrader Philharmonische Orchester wurde von Jewgenij Mrawinskij

Das Erste Cellokonzert und das Erste Violinkonzert können als Schostakowitschs erfolgreichste Werke in der Sparte Instrumentalkonzert gelten. Dies ergibt sich zum einen aus dem hohen Niveau des Tonmaterials und zum anderen aus den jeweils sorgfältig geplanten "Architekturen" der beiden Werke. Der verstorbene Dirigent Kiril Kondraschin schrieb einst, die beiden Konzerte hätten "vieles gemeinsam: Originalität in der Form (besonders, was Position und Funktion der Kadenz angeht), die farbenreiche Musik der Finali...und das konzentriert Lyrische der langsamen Sätze."

Der Eroffnungssatz des Ersten Cellokonzertes (von Schostakowitsch charakterisiert als "ein Allegretto im Stil eines scherzhaften Marsches") wird beherrscht von einem Vier-Noten-Motto, das im Finale erneut auftreten wird. Der hochexpressive zweite Satz (Moderato) weist eine breit angelegte Cello-Cantilena auf. Der langsame Satz und das energische, frohgestimmte Rondo-Finale (Allegro con moto) werden verbunden durch eine komplexe, aber höchst wirkungsvolle Solo-Kadenz des Cellos, in der bereits zuvor gehörtes Tonmaterial zur Durchführung gelangt. Mit fesselnden Wiederholungen des Mottos endet das Konzert auf elänzende Weise

Dmitrii Kabalewskiis Cellokonzert Nr. 1 in g-moll op. 49 entstand in der Zeit von 1948-1949 als mittlerer Teil einer Konzert-Trilogie, die "der sowietischen Jugend" gewidmet war (die anderen Werke sind das Violinkonzert op. 48 aus dem Jahre 1948 und das Klavierkonzert Nr. 3 op. 50 von 1952). In einem Artikel der offiziellen Regierungszeitschrift Sovietskaja Musica aus dem Jahre 1949 findet sich die etwas grosstuerische Ausage eines I. Ryschkin. Kabalewskijsdamals noch unvollständige-Trilogie würde dereinst "eine mannigfaltige Offenbarung der Ideen unserer sowietischen Jugend" darstellen. Wegen seiner allgemein raschen Tempi und seines optimistischen Tones schien das Violinkonzert für Ryschkin so etwas wie der Eröffnungs-"Satz" des Gesamtzyklus zu sein, während das Cellokonzert "einem sinfonischen Andante entspricht" und "eine meditative Stimmung reflektiert, die in Trauer übergeht...besonders im mittleren Satz." An diesem Punkt jedoch geriet der Autor in Schwierigkeiten, da er es schwierig finden musste, das allzu fröhliche abschliessende Allegretto des Cellokonzertes in ein didaktisches Schema hineinzupressen. "Vielleicht", so Ryschkin mit einer Spur von Verzweiflung, "würde eine Revision des

Finales das Werk verbessern."

Kabalewskiis Erstes Cellokonzert ist erheblich weniger ambitiös als das Zweite Cellokonzert, das im Jahre 1964 folgte. Wie seine beiden anderen "Jugend"-Konzerte (und wie überhaupt der grössere Teil seiner Produktion) ist es in einem äusserst leicht zugänglichen Idiom formuliert-was den amerikanischen Kritiker Paul Henry Lang dazu veranlasste, es "erstaunlich altmodisch" zu nennen, nachdem er es bei einer Aufführung in der Carnegie Hall im Jahre 1959 gehört hatte. Wie auch immer-Kabalewskijs Konzert ist ein Werk mit einem entschiedenen Hang zum Lyrischen, das elegante Produkt eines erfahrenen Könners. Und wenn es hier mehr Charme als Substanz gibt, so muss man doch sagen, dass man Charme in der Musik des zwanzigsten Jahrhunderts allzu oft suchen muss Übersetzung: WSt.

mitri Shostakovich composa, pendant l'été 1959, son Concerto pour Violoncelle Nº I en Mi bémol maieur op. 107, à l'intention de Mstislav Rostropovich, à qui la partition est dédiée. Le 6 juin de cette même année. Shostakovich avait écrit : "Je peux seulement dire que ce concerto a été conçu pour la première fois il y a assez longtemps. L'impulsion originale me vint en écoutant le Concerto-Symphonie pour Violoncelle et Orchestre de Sergei Prokofiev. Celui-ci m'intéressa à tel point qu'il éveilla mon désir de m'essayer également à ce

D'après une source soviétique, Rostropovich, après avoir reçu la partition finale, mémorisa tout l'ouvrage en quatre jours seulement, et l'exécuta ensuite brillamment devant un Shostakovich "stupéfait". Rostropovich joua le Concerto en première mondiale à Léningrad le 4 octobre 1959 avec l'Orchestre Philharmonique de Lénigrad, sous la direction d'Eugène Mravinsky.

Le premier Concerto pour Violoncelle prend place, avec le premier Concerto pour Violon, parmi les plus réussies des oeuvres de Shostakovich dans la forme du concerto. Cela est dû au niveau élevé de la matière musicale et de l'architecture soigneusement calculée de chaque oeuvre. Le regretté chef d'orchestre Kiril Kondrashin écrivit une fois, évoquant les deux concertos : "Ils ont beaucoup en commun : l'originalité de la forme (particulièrement en ce qui concerne la position et la fonction de la cadenza...), la musique colorée des finales... et le ly-

Le mouvement initial du premier Concerto pour Violoncelle (qualifié par Shostakovich d' "Allegretto dans le style d'une marche humoristique") est dominé par un "motto" de quatre notes qui va réapparaître dans le finale. Le second mouvement (Moderato), très expressif, comprend une ample cantilena de violoncelle. Formant le lien entre le mouvement lent et l'énergique et alerte

risme concentré des mouvements lents'

rondo-finale (Allegro con moto), il y a une complexe et très efficace cadenza nour violoncelle-solo qui développe des éléments musicaux précédemment entendus. Le Concerto s'achève brillamment avec de saisissantes réaffirmations

Le Conceto Nº 1 en Sol mineur, op. 49, de Dmitri Kabalevsky fut composé de 1948 à 1949, en tant que partie centrale d'une trilogie de concertos dédiée "à la jeunesse soviètique". (Les autres oeuvres étant : le Conceto pour Violon, op. 48, de 1948, et le Conceto pour Piano Nº 3, op. 50, de 1952). Dans un article paru en 1949 dans le magazine officiel du gouvernement soviétique, Sovietskava Musica, I. Ryzhkin affirmait (de manière plutôt grandiloquente) que la trilogie de Kabalevsky, alors inachevée, représenterait "une révélation multiforme des idées de notre jeunesse soviétique". En raison des tempi généralement rapides et de son ton optimiste, le Conceto pour Violon parut à Ryzhkin approprie pour former le "mouvement" initial du cycle, alors que le Concerto pour Violoncelle "correspondait à un Andante symphonique" reflétant "un état méditatif, se muant en tristesse ... particulièrement dans le mouvement central". Cependant, sur ce point, l'écrivain se trouva en mauvaise posture, ayant des difficultés à adapter le dernier Allegretto "trop jovial" du Concerto pour Violoncelle à un schema didactique. "Peut-être", suggéra Ryzhkin, avec une nuance de désespoir, "une revision du Finale pourrait-elle améliorer l'oeuvre"

Le premier Concerto pour Violoncelle de Kabalevsky est considérablement moins ambitieux que le second Concerto pour Violoncelle qui suivit en 1964. Ainsi que les deux autres concertos "A la ieunesse" (et. en fait. comme la meilleure partie de son oeuvre), il est écrit dans un idiome extrêmement intelligible-qui incita le critique américain Paul Henry Lang à le qualifier de "étonnamment démodé" ceci après une exècution à Carnegie Hall, en 1959. Quoi qu'il en soit, le Concerto de Kabalevsky est une ocuvre de tendance résolument lyrique, le produit parfaitement ouvrage d'un artisan

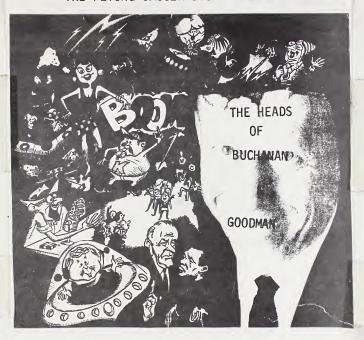
S'il y a là plus de charme que de substance, le charme, finalement, est trop souvent une rare récompense de la musique du 20ème siécle.

expérimenté.

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2. LORD. DON'T MOVE THE MOUNTAIN

3, COME ON, JESUS.

4, PRAY ON UNTIL JESUS COMES.

### Side TWO:

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3. IF IT WASN'T FOR THE LORD.

4. A BETTER HOME. 5. TROUBLE DON'T LAST ALWAYS.

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Director Joseph A. Zawistowski

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 Bill Reddie

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 Gary Mendonca-Tenor Sax

Gary Mendonca-Tenor Sa Rick Condit-Alto Sax Eric Nelson-Trumpet

### SIDE TWO

 MIDNIGHT COWBOY SUITE...... John Barry-Arr, Phil Herring Soloists: Charlie Marquez-Bass

Rich Carson-Trombone
Gary Mendonca-Tenor Sax
Terri Ghiglione-Vocalist

I. 15/4 Rock

Duane Doyle-Soprano Sax II. Ballade

Eric Nelson-Flugelhorn String Quartet: Jerri Jorgenson, Wendy Foster-Violin Betsy London-Viola, Lauren Joslin-Cello

III. Fast; Up Tempo
Rick Condit-Alto Sax
Eric Nelson-Trumpet
Dan Parodi-Drums

### PERSONNEL

Saves

\* Rick Condit (flute and picc.)
Sue Lindsey (flute and clarinet)
Gary Mendonca
Duane Doyle (soprano sax and clarinet)

Duane Doyle (soprano sax and clarinet) Mike Whitman (flute and clarinet) John Clarfield (clarinet and bass clarinet)

Trumpets:
 \*Jeff Micheli
 Eric Nelson (flugelhorn)
 Mark Johnson
 Brian Robertson
 Wayne Stitzer

Trombones:

Al Aikawa Rick Hage Barry Mendonca Bob Winkler Phil Herring (bass)

Rhythm: \*Dan Parodi (drums)

Paul Covarelli (guitar) Charlie Marquez (bass) Kathy Smyth (piano)

Vocalist: Terri Ghiglione \* lead player

### THE LAB BAND

The jazz program has been offered at San Leandro High since the mid-fifties and has been expanded this year to two jazz ensembles. The Lab Band is truly a jazz laboratory in that it tries to utilize ideas achieved through musical experimentation based on acceptable jazz concepts. The members of the band are selected by audition and represent some of the outstanding instrumentalists in the department. Though the band has received numerous awards and honors (division winner in AAA at the Reno Jazz Festival winner of high school division in Fresno and auditioned invitations to the MENC convention in San Diego and the Montreux International Jazz Festival in Switzerlandly, it is constantly striving to improve itself and take on new challenges.

### THE EUROPEAN TOUR AND THE MONTREUX FESTIVAL

Established in 1967, the Montreux Jazz Festival has become the most prestigious as well as the most successful jazz events in all of Europe. This year the festival will have a high school competition opened to high school jazz ensembles from the United States, selected by audition and limited to twelve bands. The Lab Band was one of the first bands chosen and this album "Swiss on Wry" has been dedicated to Montreux and the European Tour.

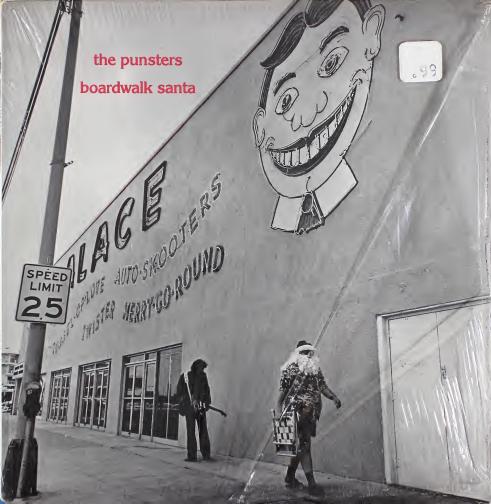
The tour will begin in Scotland with the Edinburgh Jazz Festival and will go on to England and London, Montreux will occupy several days and then on to Nice, Monaco and Paris with performances in each city. The tour begins on June 13, 1971.



JOSEPH A. ZAWISTOWSKI DIRECTOR SAN LEANDRO HIGH

### DIRECTOR OF THE LAB BAND

Joe Zawistowski, Director of the Lab Band and Chairman of the Music Department at San Leandro High, is from Erie. Pennsylvania. He received his B.M. from the Eastman School of Music and his advanced degree from VanderCook College in Chicago, His musical experience covers a large and varied spectrum as jazz band trumpeter, symphony and band musician, professional band leader, Army Band musician and music educator in several states. During his three-year tenure at San Leandro the music department was reorganized, the Lab Band founded and the members given a new dedication to excellence.





Robert Kaplow

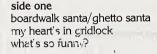


Tim Korzun keyboards, bass



Michael Townsend bass, guitars

# the punsters boardwalk santa



side two
shell game
i asked the angels
baghdad daddy
i dreamt i dreamt of gefilte fish

The Controlled in



engineer: Glenn Taylor

recorded at If Walls Could Talk Studios, Passaic, NJ, Aug.-Sept. 1981

photography: Miguel Pagliere

special thanks to: Glenn Taylor, Karen Tibbals, Barbara Korzun, Steve Kaplan, Fran Rita, Dan Neer & all at WNEW-FM

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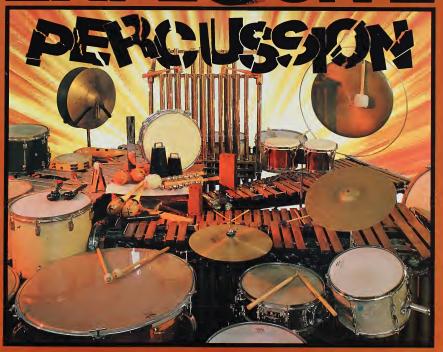
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### Side 1, Band 1 OVERTURE IN PERCUSSION (A.J. Cirone) Cirone Pub., ASCAP (4:40)

A solo for xylophone and orchestra bells punctuated by base drum explosions becomes a triumphal march. An accelerated tempo then leads to a battle between the instruments. A transition winds the action down to an unexpected arpeggio on the celesta, introducing a lullaby for timpani. The melody, somehow both ponderous and nimble, is accomplished through extra

ordinary manipulation of the pedals by the timpanist, A triumphal recapitulation by all the instruments is managed by the five players, who sound as numerous as the USC marching hand!

### Side 1, Band 2 STOP TIME RAG

Usepin Guard BM (1:21)
The vibes, xylophone, and marimba take us for a wild and funny ride, full of fast stops and starts, in the old Joplinmobile, covering a lot of delightful musical territory in only two minutes, ten seconds. At the controls of the solo xylophone: Jack Van Geem.

### Side 1, Band 3

TRIFTYCH TO THE TRIFTYCH TO THE TRIFTYCH TO THE TRIFTYCH TO THE TRIFTYCH THE TRIFTY

### Side 2, Band 1 JAPANESE IMPRESSIONS (A.J. Cirone) Cirone Pub., ASCAP (5:35)

Whether ceremonial and majestic or driving with a delicate but intense rhythm, these impressions are unmistakeably Japaby employing intervals and scales characteristic of Japanese music and by composing for such traditional instruments as wood their four tuned pitches, actually carry the nelody in the early section. The melody at help of the properties of the properties of Japanese "Moon Over the Ruined Castle." Mr. Girone composed these impressions after the 1968 tour of Japan by the San Francisco Shan.

### Side 2, Band 2 LOG CABIN BLUES

The exuberant player-piano razzle-dazzle involves no piano at all, but rather a joyous collaboration between xylophone, marimba, and vibes as arranged by the players, Tom Hemphill, Jack Van Geem, and Richard Kvistad. The virtuoso xylophone solo is by Tom Hemphill,

### Side 2, Band 3 4/4 FOR FOUR

(A.C. Guard Conserba, A.C.C.P. (23) Only instruments of the drum family are used in this composition. Over a paising the composition of the composition of the comtroduce a therm of avectome and primitive power. Other drums appear to famish, relentless energy in unison. The mace drum exclusive to musical wafare that suggests not simply firepower, but strategy, deepton, and danger. The final assumt is decase

### ABOUT THE COMPOSER AND THE MUSICIANS

The idea of the modern procusion enemble dates back at least to the late thirties and early forties when composers like Lou Harrison and John Cage wrote many pieces for precussion instruments — and often played the parts themselves. During the last dawned with the appearance of more and ore compositions for precussion and, not coincidentally, the percussionists trained in the advanced techniques needed to perform

### - Robert Campbell

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The co-founders of the Sonic Arts Symphonic Percussion Consortium are Anthony I. Cirone and Joseph Sinai.

### ANTHONY J. CIRONE -

San Francisco Symphony; Assistant Professor of Music, San Jose State University, Among his widely acclaimed compositions, in addition to those in this album, are his Double Concerto for Two Percussion and Orchestra, a Sacred Mass, and two symphonies for percussion.

San Francisco Symphony, Oakland Symphony, Dave Brubeck Quartet. THOMAS HEMPHILL

Principal Percussionist, San Francisco Symphony. RICHARD KVISTAD –

Pittsburgh Symphony, San Francisco Symphony, San Francisco Opera and Ballet Orchestras, faculty of Sonoma State Gollege, co-founder Blackearth Percussion Group, Kotekan, and San Francisco Percussion Ensemble.

DANNY MONTORO –
New Jersey Symphony, New York Philharmonic, San Francisco Symphony, Oakland Symphony, San Francisco Ballet Orchestra, faculty of Stanford University.

JOSEPH SINAI —
San Francisco Symphony, faculty of the California Music Center, Mr. Sinai holds the record for being an active member of a major symphony orchestra with his 55 years in the San Francisco Symphony.

JACK VAN GEEM —

San Francisco Ballet Orchestra,

### TECHNICAL INSIGHTS

Engineering Notes. This recording was made in our San Francisco studio, which measures 45' x 50' with a 20' ceiling. It has 'live' and 'dead' walls and warm acousties. The instruments were placed in a warm acousties. The instruments were placed in a C-24 Sterce system used in the SM mode with the closest instrument 12 feet away. Although we placed other mike a bout for possible sweetening. The testion was recorded Directly to Disc, as

well as recorded with our RCM Digital records as The DTD vertice was released as A. Lab SeRIES I. and the Digital version now as 1.52 at. 0.48 SeRIES I. and the Digital version now as 1.5 21. On listening to the DTD version we decided that we should have introduced more ambience. These were then added during the Digital Mastering Process by the use of the Lexicon Digital Reverb Unit, using the Harge Concert Hall presets. No limiters or compressors were ever used, nor did tuse equalization prefetring the natural sound quality of the instru-

Biglid Process takes the normal analogues in ware and counties them more than ore multilion times per second. Each such sampling in meamark, and the intensity transdated into binary code
more consistent of the control of the control of the control
them converted into a regular TV-RF signal which
is recorded on the video tage usually seared for
the picture. In playback, the numbers are readrepresentations of the control of the control
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Thus, the direct PCM-Digital recording is so much better than the capability of the disc, that the resultant record has all the advantages of the DIREKT-TO-DISK (t.m.) recording with hardly any of the disadvantages, i.e. the quality of the disc cannot be as good as the PCM-Digital playback. . . The record is pure enjoyment, hand-

crafted, checked for quality, and made with the united state for you flinked enjoying the transfer of the state for your flinked enjoying the transfer of the state for your flinked enjoying the same ger-formance, there is no editing, and the same ger-formance flower water for extreme low percustion sounds as well as high frequency belts, which will challenge your system. The record tracks well and it recorded at normal levels. If there is any skipping or peak distortion, please check YOUR system!

LEO de Gar KULKA.

Pres., SONIC ARTS CORPORATION

### ONIC ARTS CORPOR

### CREDITS Recording Studio . . . . . Sonic Arts Corp

Necording Studio

Digital Recorder

PCM
Mastering

Mastering

Mastering

Mastering

LEO de Gar KULKA
Recording Eng., Mastering

LKulka
Project Co-ordinator

JSpeck

Dottperaphy

John Benson

Project Co-ordinator J.Speck
Photography John Benson
Cover Wayne Pope & Alek Kardas
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Liner Notes Robert Campbell

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SONIC ARTS CORPORATION 665 Harrison Street San Francisco, Ca 94107

# Flagley



This album highlights the Suntones' 15 year love affair with their music.

To say they are International Barbershop Quartet Champions would only be redundant. They are a quartet without peer, having withstood the critical acclaim of show business professionals. Mike Douglas, Eddy Arnold, Jackie Gleason, Kate Smith, Joe Williams, Bobby Goldsboro, and The Four Freshmen are but a few who have applauded their unique vocal talents.

From Gene Cokeroft's nostalgic "Danny Boy" to a show stopping production of "Fiddler On

The Roof," this recording adds to the legacy of a

group which has indeed become a legend in its

own time.

GODFATHER . MAY EACH DAY

SIDE ONE: • SHOW ME WHERE THE GOOD TIMES ARE

SUNRISE RECORDS P.O.Box 15736 West Palm Beach, Fla. 33402.



<sup>THEY WROTE 'EM IN THE GOOD 'OLE DAYS • DANNY BOY

I WANT TO HEAR A YANKEE DOODLE TUNE / THE
YANKEE DOODLE BOY • DOWN THE LANE OF MEMORY /</sup> 

MEMORIES

SIDE TWO: • FIDDLER ON THE ROOF (SELECTIONS)

• IF • SPEAK SOFTLY LOVE (LOVE THEME FROM THE

For Information Regarding Bookings or Other SUNTONES Recordings, Write:

RBF 37

# EARLY SYNCOPATED DANCE MUSIC Cakewalks, Two-Steps, Trots and Glides

COMPILED AND ANNOTATED BY DAVID A. JASEN



### SIDE ONE

1. At a Georgia Camp Meeting - Souss's Band 2. Smoky Mokes - Columbia Orch. 3. Crocle Belies - Metropolitan Orch. 4. King Chainticleer - Prince's Band 5. Kerry Mills Regitime Dance - Zonophene Concert Band 6. Kentucky Rut Up - Pryor's Band 7. The Minstret Band - Pryor's Band 6 Crizzy, Bert - Typor's Band 6 Crizzy, Bert - Typor's Band

### SIDE TWO

Certrude Hoffman Glide - Walter B, Rogers Band
 Zno Much Mustad - Whiter B, Rogers Band
 Zeverhody Two-Step - Military Band
 The Horse Trot - Military Band
 Den Step Instruction
 Ben Ton One Step - Conway's Band
 The Dancing Deach - Am Europe's Hell Fighters
 Bees Knees - Original Memphis Five

©1978 FOLKWAYS RECORDS AND SERVICE CORP. 43 W, 61st ST., N,Y,C., U.S.A, 10023

# FARLY SYNCODAILD DANCE MUSIC Calewalls, Two-Steps, Trots and Glides

COMPILED AND ANNOTATED BY DAVID A. JASEN DESCRIPTIVE NOTES ARE INSIDE POCKET COVER DESIGN BY RONALD CLYNE COVER DRAWING BY L. FELLOWS, 1920

RBF 37

FOLKWAYS RECORDS Album No. RBF-37 ©1978 Folkways Records & Service Corp., 43 W. 61st St., NYC, USA 10023

## EARLY SYNCOPATED DANCE MUSIC COMMUNICATION OF THE SYNCOPATED BY DAVID A JASEN

The field of Popular Music has always catered to singers and dancers. The exception at the turn of this century was the extremely syncopated happy piano music known as ragtime, which grow up in salcons and whorehouses where pianists would be accompanying the good times. It was music to socialize by, drink by, and it helped to create a comfortable yet exhilarating atmosphere.

Social dancing during this age consisted mainly of the waltz, polks and two-step which was then done to a tune in 6/8 time. The Cakewalk was the first dance to be accompanied by a syncopeted melody. Not complicated like the rag, the Cakewalk offered a simple, singable tune which dancing couples found delightfully easy to keep in time as the syncopation was kept to a minimum. It reached the public by way of the Broadway musical productions of Williams and Walker during the middle nineties, as a highly stylized theatrical dance. It quickly became fashionable with the upper crust of society and thereafter a fad for the rest of us. Kerry Mills, the leading composer of cakewalks, wrote his first cakewalk tune in 1895 ("Rastus On Parade"). Two years later, he hit the musical jackpot with AT A GEORGIA CAMP MEETING, which became the first million-selling cakewalk and firmly established this fad for a good five years.

Two-Steps, at the turn of the century, couldn't compete with ragtime in popularity, although they were

### SIDE ONE

- 1. At a Georgia Camp Meeting Sousa's Band
- 2. Smoky Mokes Columbia Orch.
- 3. Creole Belles Metropolitan Orch.
- 4. King Chanticleer Prince's Band
- 5. Kerry Mills Ragtime Dance Zonophone Concert Band
- 6. Kentucky Kut Up Pryor's Band
- 7. The Hinstrel Band Pryor's Band
- 8. Grizzly Bear Pryor's Band

### SIDE TWO

- 1. Gertrude Hoffman Glide Walter B. Rogers Band
- 2. Too Much Mustard Walter B. Rogers Band
- 3. Everybody Two-Step Military Band
- 4. The Horse Trot Military Band
- 5. One Step Instruction
- 6. Bon Ton One Step Conway's Band
- 7. The Dancing Deacon Jim Europe's Hell Fighters
- 8. Bees Knees Original Memphis Five

### Credits

Programmed and Notes: David A. Jasen

Remastering: Carl Seltzer

Documentation: Rags and Ragtime, A Musical History, by

David A. Jasen and Trebor Jay Tichenor, Seabury Press, 1978.

# ZIELI BAND

WITH

HAMMOND ORGAN

MONO - STEREO



### ZIELI BAND

### With HAMMOND ORGAN

Side 1 . . .

ARRIVEDERCI OCEANIC
THE BOOGALOO DANCE

ALLEY KAT
 ZORBA THE GREEK
 HULLY GULLY (Nera Nera)

AMORE SCUSAMI

- CIAO CIAO BAMBINA (Frug) VOLARE (Frug)
- 3. AL DI LA ARRIVEDERCI ROMA
- 4. RELEASE'ME . . .
  LOVE ME WITH ALL YOUR HEART

Side 2 . . . NEAPOLITAN MEDLEY

TORNA SORRENTO

- VICINO O MARE
   I TE VURRIA VASA
   COMME FACETTE MAMMETA (Tarantella)
   O SOLE MIO
- 2. O'PAESE DO'SOLE TAZZA E CAFE FUNICULI FUNICULA (Tarantella)

TORNA

- 3. STATTE VICINO A ME CHELLA'LLA
- DICITENCIELLO VUIE (Te Voglio Bene)
  4. DDOIE STELLE SO' CADUTE
  MALAFEMMENA
- 5. TRULLALLERO (Tarantella) LILY THE PINK (Drinka Drinka)

### ARRIVERDERCI OCEANIC

O — O — ceanic ship Tu sei bella bella bella O — O — ceanic ship Never never I will Forget Good bye, ciao, ciao, Aurevoir Good bye, Good bye, Arrivederci.

 $\mathsf{O}-\mathsf{O}-\mathsf{ceanic}$  ship Tu sei bella, bella, bella

O — O — ceanic ship Never never I will Forget
Good bye, ciao, ciao, Aurevoir Good bye, Good bye, Arrivederci
Oceanic, Good bye.

15 Cm22

DRC 62870

**MONO-STEREO** 

STEREE SD33-224

# VANILLA FUDGE



### Side 1

- 1. TICKET TO RIDE
- 2. PEOPLE GET READY
- 3. SHE'S NOT THERE
- 4. BANG BANG

(By Sonny Bono; Chris-Merc & Cotillion, BMI. Time: 5:20)

VANILLA FUDGE INTERNATIONAL FAN CLUB Action House, 50 Broadway, Island Park, N.Y.11558 Att. Jed L. Ziegler

### Side 2

- 1. ILLUSIONS OF MY CHILDHOOD-PART ONE
- 2. YOU KEEP ME HANGING ON
- 3. ILLUSIONS OF MY CHILDHOOD-PART TWO
- 4. TAKE ME FOR A LITTLE WHILE
- 5. ILLUSIONS OF MY CHILDHOOD PART THREE

**6. ELEANOR RIGBY** ney: Macien, BMI, Time: 8:241 Recording engineers: Joe Veneri & Bill Stahl
Cover photos: Richard Stevens
Back liner photos: Bruce Laurance
Album design: Haip Adishian
PRODUCED & DIRECTED BY SHADOW MORTON

This album is dedicated to Mrs. Lucy Monaco



This is a stereo recording. For best results observe the R.I.A.A. high frequency roll-off characteristic with a 500 cycle crossover.

Printed in U.S.A.

### ATCO RECORDS

1841 Broadway New York, N. Y. 10023











SD 33-224





Drop Anchor with the Frank Smoller Trio
Appearing at the Flying Bridge
Falmouth
Cape Cod, Mass.

### Drop Anchor with the Frank Smoller Trio

### Side One

1.	Fly Me To The Moon	.4:21
	You Are Too Beautiful	
	Like Someone In Love	2:33
3.	Meditation	
4.	Glad To Be Unhappy	2:42
	Speak Low	
	Noche de Rondo	3:09
6.	After All	
	Baubles Bangles and Beads	3:28
7.	Watch What Happens	3:41
	April In Paris	
	•	

### Side Two

9.	Mario De La O		
	Yours		
	Masabi	2:33	
10.	Spring Is Here		
	Unforgettable	2:42	
11.	Our Day Will Come	3:02	I
12.	Once In A While		1
	Your My Everything	2:23	
13.	September Song	2:27	
14.	Nighty-Night		
	Dream	2:36	



Frank Smoller



Imagine being able to take the flavor of Cape Cod with you wherever you go. Its atmosphere, its romance, and especially its sounds as played by the Frank Smoller Trio. No matter what the season, or where the location playing this album will let you recapture the many moods of the Cape cherished by all who have been there . . . or those who wish to go.

The Frank Smoller Trio knows the moods of the Cape. They've been there and playing music together all year round for the last twenty years. As the Cape itself is unique, so is the Trio. In an age when so many groups rely on the aid of electronic the Frank Smoller Trio demonstrates the sheer artistry of

skilled musicians in love with their style.

That's what this album "Drop Anchor With The Frank Smoller Trio" is all about. It's listening music. Enjoyable. Understandable, and best of all, memorable. The pure sounds of Frank Smoller on piano, George Souza on guitar and Marsh Cross on drums present a panorama of medodies that truly match the many feelings of Cape Cod.

The Trio opens with a gentle, haunting treatment of "Fly Me To The Moon". From there on they demonstrate their amazing versatility with a wide variety of numbers, closing with the elassie "Dream". Whenever your dreams are of the Cape, enjoy them with the sounds of The Frank Smoller Trio.



THE APOCRYPHON
OF
TRISTRAM















WINDOWS 95 CD-ROM







MEPHISTO, THE LOU THE LEGIONS OF MEPHISTO ARE HINGS - ESPECIALLY THOSE WHO HINIONS BOTH THE WALKING DE JPON THE LIVING, AS WELL AS A CREATURES WHOSE TWISTED LI THEM IN ETERNA ST OF DEMONICA S AND MISSHAPEN GONY AND RAGE LEAD OF DESTRUCTION (EXCIDIUM)
P BAAL SEEK THE UNDOING OF THE UNIVERSE. THE
INATE DISORDER AND DESTRUCTION, AND TO THIS
DESTRUCTION OF ALL THEY BEHOLD, ORDER IS AN
EXTENSION OF THE PACES OF CHAOS. THE SOLDIE STRIVE FOR END COVET ABHO

### HEROES OF TRISTRAM



The Succes of the Sightless Eye are a loosely organized guild shreaded in mystery amongs the peoples of the Wise. These highly shalled archers employ ancient Eastern philosophies that develop an "inner-sight" that they use both in combin and to circumstent diagreess traps that they may measurer. Known ently as wandering Rogiess in the West, the Sisters conced their exert affiliation by posting as simple travelers. Muny pumpous feels have made the mistake of underestimating these acted nerved women in combin and poal a terrible price to

for their vanity.

The strange events transpiring in Khanduras have caught the attention

of many of these Rogues. They have come from as far as the Eastern dunes to test their skills against the dark evil that is said to be lurking in Tristram. It is also believed that unteld riches wait to be discovered among the ruins of the Herdrim monastery.

Although not as powerful in close combat as the Warrior, the Rogue is the undisputed master of the bow. A skilled Sister can send a stream of arrows at an opponent, each fired with a sermingly careless precision. The innate sixth sense that all Rogues seem to possess also allows them to sense trapped fixtures, and add with mis attempts to distant these traps.



The Warriers of the lands of Khandarus are well trained in all of the wapons of son Ranging from crusading pladins to uncerupulous mercenaries, Warriers can be found wherever there is conflict amongst their countrymen. Many of these adventuresome unen joined with King Leon's army and went to battle against the Northern hingdom of Westmarch. Asthe fires of war burned themselves out, these Warriers returned home to find their hingdom in sabarced disastra.

Dark rumors of the inspectious demise of King Leore, abound and the ceil that furks within his Cathedral has drawn many Warriors to Khanduras seeking fortune and gloy. Though they were warned by the people of Tristram, a few of these brave souls have wentured into the chaetic labyrinth beneath the dld durther never to be heard from again.

Whether they are driven by valor, honor, madness or greed, new Warriors arrive in Tristram every day, ready to challenge the dark unknown that awaits them beneath the earth.

The Warrier is the strengest and coughest of the three available Classes, and he excells in the art of close combut. His primary weakness is that his extensive physical training has left little time to develop more than a rudimentary knowledge of magic. The extended periods of time that most Warriers spend away from their homes and civiligation requires that they learn to repair their own weapness and armore, although their skill is no morath for the relates of a ten blackward.





Although practitiones of the myets arts are searce softium to first superstitions and religious lands of the Weet, many mag have must be piligiouspection of the Weet, many mag have must be piligining from the Far East to see for themselves what however the breach the raised Calchidral of Khadunius. The welfel then-the-old of the Vergers, one of the dates and must dominant mage-tims of the East, has seen many of its analyses to observe the dark owners unfalding in Khadunius first hand. The Viggers, known for their brightly colored turnship or spirit mobehave rather a keep in times in horse, but where known does for themse and seen interest in horse, but where known does for themse and seen interest in horse host where known does for themse and seen in the seen and seen and seen in the seen and see

The Viggeri, known for their brightly colored turnash or spite robeshave taken a keen interest in shed gathering, knowledge of demons and seeing them dain. The Vigerei elders hope that their acabytes will learn the secrets of the dark evil that they sense growing in the West and can destrey it. The goodstilly of discovering longlost tomes of magical knowledge within the contines of the labyrinth has also captured the interest of many wandering Secrets.

Most magic in Khanduras is in the form of enchanted items and clitans. The Eastern Sorreters have developed a greater understanding of spelloasting than the other classes, and while a Vizjerie neonate knows only the simplest of spells to start, he can expect to rapidly grow in power as he decovers new incantases All Storretes possess the shilty to retherage spell staves by drawing power from their surroundings and channeling them through





### THE PRIME EVILS

[TATHAMET]





Mephisto, The Lord of Hatred, is one of the three Prime Evils and the eldest of the Three During 'The Dark Exile', Mephisto was the first to be captured in Kehiistan, approximately 45 years after their exile began. He was then taken to the city of Kurast, where the Zakarum thurth was entrusted with guarding and burying him beneath the temple city Travincal. Mephisto did not stay silent for long as he immediately began to corrupt the priesthood and its archbishops. It is not known how long it took for him to accomplish this, but all eventually fell to his corruption.

As Mephisto consolidated his hold over the Zakarum and the entirety of Kurast, he sent the arthbishop Lazarus east with Leoric to establish a new hase kinedom of the Zakarum faith in Khanduras Lazarus was however also instructed that the town they were looking to establish as the capital, Tristram, was also where Diablo lay buried after his imprisonment during The Dark Exile. Lazarus and Leoric took root in Tristram and freed Diablo, allowing him to unleash his terror upon the unsuspecting town...

Mephisto is a master tactician and schemer who delights in turning friends and allies against each other. True to his namesake, he hates everything and everybody, but his Hatred for Heaven outweights all other considerations



DIABLO THE LORD OF TERROR

Diable is one of Three; a Prime Evil, known as The Lord of Terror, aloneside his brothers Baal and Mephisto. Diable was originally created from one of the seven heads of Tathamet along with the other Great Evils. He first rose from

the blood of the dragon into the raging fogs of that era of the world. Together with his two brothers he ruled over the Burning Hells for untold ages and led the armies of Hell against the Heavenly Host of the High Heavens. To aid in this task they were given the soulstones. After Mephisto was captured

As the Lord of Terror, Diablo's greatest power lies within utilizing his enemies' fears. He rules over his demon servants through his sheer ability of terror, and to most he is the most terrifying being of all. Few demons can stand the vision of his true form, as evidenced by Astrogha who "shivered for years" after seeing it. Diablo is capable of taking on almost any shape, whatever suits

him best at the time in order to instill the most fear in his enemies. Diablo relishes this fear, and enjoys terrorizing his enemies as an artist enjoys his work.In terms of physical strength, Diablo is the strongest of the Three and as such the strongest known demon, although he prefers to avoid direct contact if it is possible and rather likes to work from behind the scenes. He controls the powers of fire with ease, and can literally rain hell down on his enemies if the situation calls for it.



THE LORD OF DESTRUCTION

Baal. The Lord of Destruction, is one of the three Prime Evils, brother to Mephisto and Diablo. As the Three appeared on Sanctuary they were very weak and rouned the world for forty years, spreading terror, destruction and hatred wherever they went. Eventually however the Horadrim, a united order of mayes, was created by Tyrael to hunt down and imprison the Prime Evils-

in Kehjistan, Baal fled but was quickly tracked down in Aranoth, where he hid in Lut Gholein The Horadrim hunting him waited until he left the city at whith point they cornered him out in the desert. Baal was defeated, but when he was to be imprisoned in his soulstone his destructive nature shattered the stone. Unable

to contain the Prime Evil, Tal Rasha, the leader of the Horadrim tasked with capturing Baal, volunteered to complete the prison with his own body. He theorized that an individual of strong will would be able to contain the Prime Evil.

To prevent anyone from finding Baal, the Horadrim thained Tal Rasha in one of seven identical tombs hidden in the desert. There he would remain for all









(See record label for correct seawence.)

### Big Boy

Shoe shine boy gave me a nickel, With a smile on his face. School kids would give me some gin,

### Heart's Grown Cold

A Mouch your lips with my fingertips, You don't need me, Everyday, I just hope and pray. I just hope that you still have, A&M SP-4799

That you still have your dream

Come down and tell me that it's better. You're the one who's choosin' it.

### Holiday

Drinkin' my wine, makes me feel fine, Poorman's party, rich man's daughter. Drinkin' my wine, makes me feel fine, Mama mama, please no more jaguars. Mama mama, please no more husbands. Drinkin' my wine wastin' my time,

Numbers, he's got lots of those, Drinkin' my wine, spendin' my time Truin' to run from this Halloween. It's a holiday

Mama mama, please no more jaguars. Mama mama, please no more

### Fast Cars

She's had more than just a few She can afford more than you

She don't know what real love is, She's always had second best. She don't know what real love is, She's always had second best.

Feeling fine, She has forgotten the price. She don't know what real love is, She's always had second best. She don't know what real love is,

What's in your heart

Showdown At The Border

Bright red went to his head

Showdown at the border.

### Fallen Angel

You know you're not the first to fall, In flight, you never think you can,

Don't you think it's time to show. Don't you think it's time we know. Don't you think it's time to show Don't you think it's time we know,

### Ship Of Dreams

### Talkin' 'Bout Love

Dance and never ston

Don't 'cha wanua be on tor-

### Turning A New Leaf

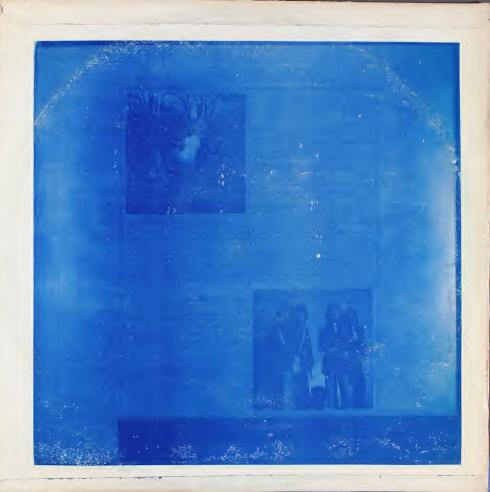
### Talkin' To One Of The Hous

Talkin to one of the boys

One of the bous said if I tried it.

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CHAMPAGNE JAM · ATLANTA RHYTHM SECTION HIT SINGLE



I'M NOT GONN. OTHER ME TONIGHT



ARD

BURENIX DAUGHTRY
THE BALLAD OF LOIS MALONE
(BURENIX DAUGHTRY)
THE GREAT ESCAPE
(BURENIX PARALLEY)
EVILLEEN
(BURENIX DAUGHTRY)

ART DIRECTION & DESIGN: MIKE MCCARTY PHOTOGRAPHY: RICK DIAMOND

\*FOREST NIX. TO THE SURVIVORS ALLEN CARY, LEON BILLY, ARTHMEN, ISSUE, KRYN, CRING, GENR, & TO BILL LIDWIG, RYLDODSON & SLIZABETH ALLEN \*IR CODE: TN LOVING MEMORY OF ROME VAN ZAM, STRIVE CARRIS, CASSE CAURES & DEAN KLIZATRICK.

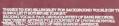
\*\*ONDER LABORATO TO THE MEMORY AND THE STRIP CARRIS. CASSE CAURES & DEAN KLIZATRICK.

PECIAL THANKS FROM ALL THE BAND TO OUR ROAD CREW SAMME LINKONS, INNIV COCOT, DAVID FINGER, IEFF JACKSON, JIM MARKHAM, REG. TERRY CRESNIN, A CRAIC DESCRIPTION. ALSO TO: GLORIA RUIE, THE BUSH, SHARON LIMPRENCE, PEGGY MAYER RODNEY MILLS, ROBANNE MULLIN'S NOBLE "LARGE TIME" WOMELS.



BARRY BAILEY









THE STRANGER
Produced by Phil Barnone
Musicand Lyrics Billy Joist
Published by Joelsongs
Engineer Jim Boyer,
and Phil Ramone
Production Jassociate to
Mr. Ramone, Kattry Kurs
Photography, Im How inhor

Mr. Ramone: Kathy Kurs Photography, Jim Houghton Produced in association with Home Run. Recorded & Mixed at A&R Recording, Inc., New York, N.Y.

Balf Joel Adoustic Painn, Vocas, Electric Keyboards, Synthesizare Doug Stegmeyer Bass Liberty DeVitto Drums Fiche Cannata: Yanos and Soprano Saxes, Clarinet Philip, Organ Mr. Sidek Thins, Sxi and 4 walve String Electric Guitars, Acoustic Phylim Guitar and Hart Strang Quitar Hiram Bullock Electric Guitar

Orchestration: Patrick Williams

MOVIN' QUIL (ANTHONY SISONG) Anthony works, in the grocery stone searn his perimente for segredary Marrial searne left a noterior the door should be seen to see the search Sonny, move out to the country' Watern too head can give me a heart affact.

all how if station in your way to you ago you have you and you have a thin an expenditure of the state of the

a broken back.
Al least he can poish the tenders
If seems such a waste of time
If that's what it's all about.
If that's mown up then I'm mown out.
You should never argue with
a crazy mind.

a clacy mind
You cught a frow by now
You can pay Uncle Sam with
he overtime
Is that all you get for your money?
It seems such a waste of time
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THE STRANGER
AND THE A

Don't be slead in by sgan Even principes so but Seeker so was a bean seeker so was a bean so was a bean so was a bean for so was a bean for

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JUST THE WAY YOU ARE
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Reigh MacDosid. Percussion
Sieve Burgh: Acousine Guiter
FINI Woods And Sax
On Hone Heart Acousine
On Heart And Sax
And I don't see you anymon
You are the many and the same
And I don't see you anymon
You could have come this ter
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Dominic Confess: Acocordian
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Dominic Confession Acoustic Guidan
Publication and Confession Acoustic Million
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Action of rest a John Sene Confession
Action of rest a John Sene Confession
Harden Sene Sene

SCENES FROM AN ITALIAN

Got a promise got a post gibbs.

And the simply size,
And the simply size,
And the simply size,
And the simply size,
And the size of the s

sen herdrich dies 
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der Gestern der Gestern auch 
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...visual sound STEREO LST 7205



### Epoca de Oro de Johnny Albino y su trio SAN JUAN





Espinita

Naturalmente

Amor, Que Malo Eres Los Dos Cariñito Caprichosa

No Que Caminao Como Me Besabas Tu

Piénsalo Bien Puro Engaño Corazón Negro

#### OTROS DISCOS DE JOHNNY ALBINO

VOL-2

#### VI P-101 VOL-1

Vuelve Cuando Quieras Conflesate Pecadora Aquí Tienes Este Disco Chiquita Miedo Coincidencia Llanto Del Alma Esposa La Primavera Me Bastó Mirarte Si Tu Me Lo Dijeras Deuda

#### VLP-102

Estimado Amor Viejo Un Motivo Tu Alma Y La Mia Si A Otro Quisieras Tres Amores Interrogación No Me Pidas Nada Dos Palabras Por El Bién De Los Dos La Pobreza Exquisita Violencia

#### VLP-103 VOL-3

Tu Me Haces Falta Mi Ultimo Fracaso El Beso Mi Problema Mi Súplica Cosas Como Tu Mañana No, No Digas Nada El Merengue De Mi Novia Tu También Las Seis De La Mañana

#### VLP-105 VOL-5

Historia De Un Amo '
No Pierdas Estri Dirico
En Nombre De Dio:
Plazos Tra cioneros
Amor Fracasado
Me Voy De Le Vida
Porque Negar
Tu Me Ensenaste A Querer
Rosa
Maria Dolores
Droga
Mala Sangre

#### VLP-106 VOL-6

Borracho No Vale
Quédate Con Tu Dinero
La Mesera
No Eres Feliz
Entre Risas Y Copas
Aunque Me Enganas
Que Se Rian
Se Me Hizo Tarde
Punto Final
Caminto Del Abismo
Eres Mi,Vida
No Sigamos Pecando

#### VLP-107 VOL-7

Carino Para Ti Mejor Perder La Vida Te Equivocas Quien Es Amor Etorno Escribome Carino Verdad Tu Me Hiciste Quererte Odio En La Sangre Dos Puntas Delirium Tremens El Reloi

#### VI P-108

A Grito Abjecto

Camino Verde
Siete Notas De Amer
Un Consejo
Silverio
Ten Fé
Convencida
Mi Novia Está Enferma
No Te Has Dado Cuenta
Tabú
Mar Y Cielo
Niéaalo

Nuestro Fraçaso

VOI -8

#### VLP-109 VOL-9

Tu Tormento
Súplica De Amor
Lo Que Tu Quieras
Pasion De Amor
Mar De Insomnio
Ni Pie Ni Pisa
Amor En El Campo
Todo Acabo
La Chucha
Brigeria
Desandando
No Te Quiero

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# IN IMPERIAL MOVES

SPECIAL PROGRAMMER AUGUST 1966 RELEASE



LP-12313/LP-9313 - A TRAVELIN MAN - SLIM WHITMAN - I'll Neve Find Another You; I'm Travowing Ricc (At The Girl I Love); No One To Cr To; I Remember You; Lorona; A Trav elin' Man; Take It From Me; Blue Berry Hill, Bahlad The Tear; Ropeless At Mail Call Today; At The End O



IP-12316/IP-9316 • THE NEW SDI DF 11MMY MCCRACKLIN • JIMN MCCRACKLIN • These Boots Are Ma For Walkin'; Sorry: R-M Blues; YI Don't Kown; Tomorrow; Bon't Suffice Come On Home (Back Where Y Belong); Just Let Me Cry, Somethi



LP-12317/LP-9317 - THE SDNG'S BEEN SUNG - TONY TERRAN - Tammy; Mister Sandman; Jambalyary (On The Bayod), Volare; Over The Rainbow; Daddy: The Luon Siceps: Tonight (Wimoweth: Lavender Blue (Dilly) Little White Cloud That Cried, Dominique (From The Songs of The Singing Nun), Don't Answer Me (Ti



IP-1218/IP-9318 - THE WAY YOU
LIKE IT - BIODY CAGLE - Forget
More Than You'll Ever Know; The
Wild Side Of Life; Don't Look ob Surprised; Who You Gonna Believe;
Help's On The Way; People Are
Always Taking Things Away From Me;
Tonight I'm Coming Mome, Monky
Tonight I'm Coming Mome, Monky
Ton Coming Mome, Monky
Ton Coming Mome, Monky
Ton Coming Mome, Monky
Ton Coming Many, Jack O' All Trades; One
Too Many, Jack O' All Trades; One
Too Many, Jack O' All Trades;



IP-12319/IP-9319 - EASY LISTGNING - MEL CARTER - The Impossible Foram (The Quest); Carl 1 Trust You' (LO TI) Daro Di Pipi), Love Lettery, Toure Genes Hear From Mer You Don't Here To Say You, Love Me (to Pen Trust Here To Say You, Love Me); Che Mill And Cement (II Repazzo Gella Was Gluck); Take Good Care Off-where, My Love (Llara's Theme from Phys. Phys. Rev. Benes 1 The Mer Strangers in The High; To Phys. The Mere 1 See You.



LP-12324/LP-9324 - JDHNNY RIVERS'
GOLDEN HITS - JOHNNY RIVERS'
Memphis; Mabellent: Midgint Special: Where Have All The Flowers
Gone T; John Lee Hooker; Seventh
Son Muddy Water; Mountain Of Love,
La Bambaz; Twist And Shout; Secret
Agent Many It Wouldn't Happen With
Me; Walking The Dog.



LP-12320/LP-9320 • CHER • Alfre; Sunny: The Cruel War; You Don't Have To Say You Love Me; Catch The Wind; Homeward Bound; I Feel Semething in The Air; I Want You; Until It's Time For You To Go.



LP-12328/LP-9328 - SOMEWHERE, MY LDVE - FRANCK POURCEL - Somewhere, My Love; L'Epervier; Elle Etait Belle Pourtant; Merci Cherle; Dans Le Creux De Tes Mains; Un Jour Se Leve; Seul Sur Son Etolle; Juanita Bannas; Je L'Alme (GIrl); Deja Marie; Low Merch De Chavers; Solenzata.

#### SPECIAL PROGRAMMER/1966 AUGUST RELEASES

To move. Definition: to go continuously from one point to another. Like from hit to hit.

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SIDE ONE

1. I REMEMBER YOU • 2:03

SLIM WHITMAN . From the Album: A TRAVELIN' MAN

2. BE NICE TO EVERYBODY • 1:50
BUDDY CAGLE • From the Album: THE WAY YOU LIKE IT

3. MEMPHIS • 2:35

JOHNNY RIVERS . From the Album: JOHNNY RIVERS' GOLDEN HITS

4. VOLARE • 2:54

TONY TERRAN . From the Album: THE SONG'S BEEN SUNG

5 THESE BOOTS ARE MADE FOR WALKIN' . 2:35

JIMMY McCRACKLIN . From the Album: THE NEW SOUL OF JIMMY McCRACKLIN

6. SOMEWHERE, MY LOVE (Lara's Theme from "Doctor Zhivago") • 2:26 FRANCK POURCEL and His Orchestra • From the Album: SOMEWHERE, MY LOVE

SIDE TWO

1. YOU YOU YOU • 2:30

MEL CARTER • From the Album: EASY LISTENING

2. SEUL SUR SON ETOILE • 2:16

FRANCK POURCEL and His Orchestra . From the Album: SOMEWHERE, MY LOVE

3. JUST LET ME CRY • 2:38

JIMMY McCRACKLIN . From the Album: THE NEW SOUL OF JIMMY McCRACKLIN

4. DON'T ANSWER ME (Ti Vedo Uscire) • 2:55

TONY TERRAN • From the Album: THE SONG'S BEEN SUNG

5. A TRAVELIN' MAN • 2:15

SLIM WHITMAN . From the Album: A TRAVELIN' MAN

6. ALFIE • 2:48

CHER . From the Album: CHER





# white nationalism is for basement dwelling losers







# no tolerence



### THE LEVE ARE THE REAL PUSCISTS

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**Carlos Argentino** 



STEREO

# jAy...que rico Amor,



(autoio Matino) ALS - 3090

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	HAVA NAGUILAH	Guaracha	2'50
	ASI, ASI MAMACITA	Guaracha	2'16
	VEN A MI	Guaracha	2'24
	LO QUE EL PUEBLO QUIERE	Guaracha	2'40
	MOSAICO MERECUMBE:	No1	4'09
	AY! QUE RICO AMOR		
	DALE, DALE, DALE		~

AY! COSITA LINDA & TOMAS FUNDORA PA

#### LADO: B

LA FAMILIA LAS MUCHACHAS

TE DIGO AHORITA	Merenque	3'
AMAR AMANDO	Bolero	2
QUIERO QUE ME BESES	Guaracha	2'
ROSITA	Guaracha	۵,
ENTRE LUZ Y SOMBRA	Soul	۷′
MOSAICO GUARACHAS:	N.2	4
AVE MARIA LOLA		

## **Carlos Argentino**

**CON LA SONORA DE LUCHO MACEDO** 

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ROBINSON JEFFERS: ROAN STALLION
FROM "FROM STALLION, TAMAR AND OTHER POEMS" PUBLISHED BY MODERN LIBRARY, RANDOM HOUSE

FOLKWAYS RECORDS FL 9766

#### **ROBINSON JEFFERS: ROAN STALLION**

#### read by Marian Seldes

Poet's Theatre Series No. 1 Produced by Scotti D'Arcy From 'Roan Stallion, Tamar and Other Poems' published by Modern Library, Random House

#### MARIAN SELDES

MATIAN SOLdes made her Broadway debut in Robinson Jeffers "MEDRS", was featured in his "TOMER ENVOID TRADED" as Electra and Thandra in "THE CRETAN VOMAN". Last Jume Miss Soldes appeared in concert performance at the Jan Rus Theatre in "AN MYSHING OF THE FORTH (FORDHROW) IMPRISE" which featured her as California in "ROAD STALLION". Since then AND STALLION "CONCERN STALLION" for Folkways Records:

A graduate of the Heighborhood Playforms School, of Theorry, Miss Schlee received high praise in the leading role in the recent production of Eugene O'Reill's 'DIP'SENT' off-Precay, on Broadway Control of the Precay of the Pre

#### SIDE I Roan Stallion

The dog barked; then she woman stood in the doorway, and hearing iron strike stone down the steep road Covered her head with a black shawl and entered the

light rain; she stood at the turn of the road.

A nobly formed woman; erect and strong as a new tower; the features stolid and dark

But sculptured into a strong grace; straight nose with a high bridge, firm and wide eyes, full chin, Red lips; she was only a fourth part Indian; a Scottish

sailor had planted her in young native earth, Spanish and Indian, twenty-one years before. He had named her California when she was born; That was her name; and had gone north.

She heard the hooves and wheels came nearer, up the steep road.

The buckskin mare, learning against the breastpiece, plodded into sight round the wet bank. The pale face of the driver followed; the burnt-out eyes; they had fortune in them. He sat twisted On the seat of the old buggy, leading a second horse by a long halter, a roan, a big one.

That stepped daintily; by the swell of the neck, a stallion.

"What have you got, Johnny?" "Maskerel's stallion. Mine now. I won him last night, I had very good luck."

He was quite drunk. "They bring their mares up here now.

I keep this fellow. I got money besides, but I'll not show you." "Did you buy something, Johnny, For our Christine? Christmas comes in two days,

Johnny."
"By God, forgot," he answered laughing.
"Don't tell Christine it's Christmas; after while I

get her something, maybe." But California:
"I shared your luck when you lost: you lost me once,
Johnny, remember? Tom Dell had me two nights
Here in the house: other times we've gone hungry:
now that you've won, Christine will have her

Christmas.

We share your luck, Johnny. You give me money,
I go down to Monterey tomorrow,

Buy presents for Christine, come back in the evening Next day Christmas." "You have wet ride," he answered

Giggling. "Here money. Five dollar; ten; twelve dollar.

You buy two bottles of rye whisky for Johnny."
"All right. I go to-morrow."

He was an outcast Hollander; not old, but shriveled with bad living. The child Christine inherited from his race blue

eyes, from his life a wizened forehead; she watched From the house-door her father lurch out of the buggy and lead with due respect the stallion

To the new corral, the strong one; leaving the wearily breathing buckskin mare to his wife to unharness.

Storm in the night; the rain on the thin shakes of the roof like the ocean on rock streamed battering; once thunder

once thunder

Walked down the narrow canyon into Carmel valley
and wore away westward; Christine was wakeful

With fears and wonders; her father lay too deep
for storm to touch him.

Dawn comes late in the year's dark, Later into the crack of a canyon under redwoods; and California slipped from bed

An hour before it; the buckskin would be tired; there was a little barley, and why should Johnny Feed all the barley to his stallion? That is what he hill, under the cataract of the moonlight.
The next night there was moon through cloud. Johnny had returned half drunk toward evening, and California

Who had known him for years with neither love nor loathing tonight hating him had let the child Christine

Play in the light of the lamp for hours after her bedtime; who fell asleep at length on the floor Beside the dog; then Johnny: "Put her to bed." She gathered the child against her breasts, she laid her

In the next room, and covered her with a blanket.

The window was white, the moon had risen.

The mother

Lay down by the child, but after a moment Johnny stood in the doorway. "Come drink." He had brought home

Two jugs of wine slung from the saddle, part payment for the stalllon's service; a pitcher of it Was on the table, and California sadly came and emptied her glass. Whisky, she thought, Would have erased him till to-morrow; the thin red wine...

"We have good evening," he laughed, pouring it.
"One glass yet then I show you what the red
fellow did."

She moving toward the house-door his eyes Followed her, the glass spilled and the red juice ran over the table. When it struck the floor-planks He heard and looked. "Who stuck the pig?" he muttered studidly, "here's blood, here's blood," and trailed his fingers

In the red lake under the lamplight. While he was looking down the door creaked, she had slipped out-doors,

And he, his mouth curvature, a suns, imagined the class under the so limited always, the panting the manustrature of the content of the conte

When California crouching by an oak-bush above the house heard them come near (she moved) To the open slope and ran down hill. The dog barked at her heels, pleased with the game, and Johnny

Followed in silence. She ran down to the new corral, she saw the stallion Move like a lion along the timbers of the fence, the

dark arched neck shaking the nightfall
Of the great mane; she threw herself prone and
writhed under the bars, his hooves backing away

Made muffled thunder in the soft soil. She stood in the midst of the corral, panting, but Johnny Paused at the fence. The dog ran under it, and seeing the stallion move, the woman standing quiet Danced after the beast, with white-toothed feints,

and dashes.

When Johnny saw the formidable dark strength
Recoil from the dog, he climbed up over the fence.

The child Christinc waked when her mother left

And lay half-dreaming, in the half-waking dream she saw the ocean come up out of the west And cover the world, she looked up through the clear water at the tops of the redwoods, she heard the door creak

And crept toward light, where it gleamed under the crack of the door. She opened the door, the room was empty.

The table-top was red lake under the lamplight. The color of it was terrible to her: She had seen the red juice drip from a coyote's muzzle her father had sho tone day in the hills And carried him home over the saddle: she looked at the riffe on the wall-rack it was not moved. She ran to the door, the dog was barking and the moon was shing; she knew wine by the door But the color frightened her, the empty house frightened her, she followed down hill in the

The friendly noise of the dog. She saw in the big horse's corral, on the level shoulder of the hill, Black on white, the dark strength of the beast, the dancing fury of the dog, and the two others. One fled, one followed; the big one charged, roaring; one fell under his fore-hooves. She heard her

white lane of moonlight

Scream: without thought she ran to the house, she dragged a chair past the red pool and climbed to the rifle,

Got it down from the wall and lugged it somehow through the door and down the hillside, under the hard weight

Sobbing. Her mother stood by the rails of the corral, she gave it to her. On the far side The dog flashed at the plunging stallion; in the midst of the space the man, slow-moving, like a hurt worm

Crawling, dragged his body by inches toward the fence-like.

Then California, resting the rifle.

On the top rail, without doubting, without hesitance, Aimed for the leaping body of the dog, and when it stood, fired. It snapped, rolled over, lay quiet.

"O mother, you've hit Bruno!!" "I couldn't see the sights in the monlight," she answered quietly. She stood And watched, resting the rifle-butt on the ground. The stallion wheeled, freed from his tornment,

the man
Lurched up to his knees, wailing a thin and bitter
bird's cry, and the roan thunder

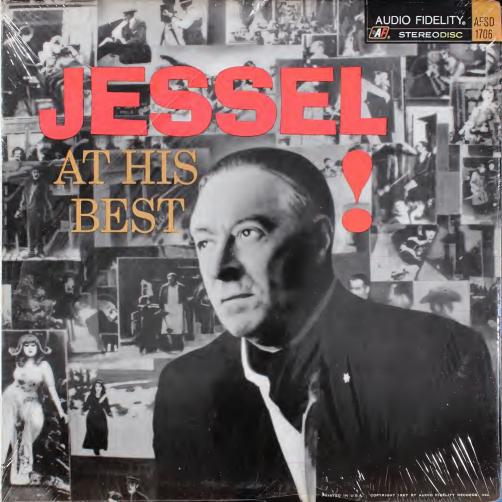
Struck; hooves left nothing alive but teeth tore up the remnant. "O mother, shoot, shoot!" Yet California

Stood carefully watching, till the beast having fed all his fury stretched neck to utmost, head his, had wrinkled back the upper lip from the teeth, yawning obscene disgust over - not a man - A smear on the moon-lake earth; then California moved by some obscure human fidelity Lifted the rifle. Each separate nerve-cell of her brain flaming the stars fell from their places Crying in her mind: she fired three times before the haunches crumpled sidewise, the forelegs

stiffening,
And the beautiful strength settled to earth: she
turned then on her little daughter the mask of
woman

woman Who has killed God. The night-wind veering, the

smell of the spilt wine drifted down hill from the house.



# JESSEL AT HIS BEST

ABOUT GEORGE JESSEL

George Jessel-actor, author, movie producer, spirited public speaker-was born in Harlem, which is in upper Manhattan, New York City. His father was Joseph A. Jessel, a playwright and manager; his mother, Charlotte Schwartz Jessel, a box office cashier in small theatres. The year of his birth was 1898; the month, April; the day, the third.

George's father died when he was nine. He left some money which his mother invested unwisely, so at the age of 9½ Jessel began a career in show business, singing, with a partner, in the theatre where his mother sold tickes. The partner was Walter Winchell, and their salary was \$9,00, \$4.50 a piece, with 10e certa for each song sung on Sunday.

Going down to Tin Pan Alley to karn songs, Jessel came into the office of the songwirter-producer, Gus Edwards, who engaged him to appear in an act called, "School Boys and Girls." The opening engages the content was at the New Brighton Theatre, in Brighton Beach, Long Island, On the bill was a juggling act called "Bedini and Arthur," and they had an assistant (who now would be called a "stooge")—Eddie Composition on would be called a "stooge")—Eddie Composition (Cantor was about 17 or 18 years of age, and a great friendship began between the ten-year old and through the seventeen-year old, which has lasted all through the years.

After appearing in vaudeville, both in America and Europe, Jessel became what is called "a single act," where he captured the public's fancy by picking up a telephone and talking to his mother during his vaudeville act. Then on he went to musical comedy as a principal comedian, and appearing in skirs of his own writing—the two most famous and well-known ones being "Mama at a French Pay," and "Professor Larbermacher," about which the critic, George Jean Nathan once worte, "Anyone who won't laugh at Jessel's Professor Larbermacher would laugh at "Hamlet' or Crime and Punishment."

During this time Jessel wrote many popular songs, the first of which would now be called a torch song, entitled, "Oh, I Laugh When I Think How I Cried About You."

His first success as a legitimate actor on Broadway was in the play, "The Jazz Singer," followed by "The War Song," which he wrote in collaboration with the Spewacks. He then toured as Joseph in the Biblical play, "Joseph and His Brethrein," This was followed by some appearances on the screen in Hollywood, California, "Private Izzy Murphy," "George Washington Cohen," "Love, Live and Laugh," and "Lucky

Boy," in which he introduced the song "My Mother's Eyes," This is still popular after thirty years. This was followed by a tour with his old partner and pal. Eddie Cantor, where they broke all records at the Palace Theatre on Broadway and toured through the country playing in 100 theatres in 100 days.

It was during this tour that Jessel and his first wife, the actress Florence Courney, were divorced; and soon after Jessel married the world-famous motion picture star, Norma Talmadge. Nine years later they were divorced. Jessel married Lois Andrews, who bore him a girl child named Jerliyn,

After a series of producing plays, most of which failed, and touring in vaudeville, Jessel wrote a musical comedy called "The High Kickers," After that, he toured in a musical revue, called "Show Time." About this time, the then Chief Executive of 20th Century-Fox Films, Mr. Zanuck, called Jessel to Hollywood to produce pictures. Among those were: "The Dolly Sisters," "I Wonder Who's Kissing Her Now," "Nightmare Alley," "Tonight We Sing," and twenty others. Jessel remained at 20th Century-Fox for more than ten years, during which he wrote the best seller, SO HELP ME, a book dedicated to his daughter called, THIS WAY, MISS, two comic books. HELLO MAMA and JESSEL ANYONE, and a book on public speaking called, YOU, TOO, CAN MAKE A SPEECH.

During all this time, when not at his desk or in actual production. Jessel was making after dinner speeches. He started doing this in the year 1925, campaigning for the later Mayor of New York, James J. Walker. During the regimes of Frankin Delano Roosevelt and Harry S. Truman, Jessel touset-mastered more than half the functions at the White Howse, and was then given the title, publicly, by Mr. Truman, as "The Toastmaster General of the United States."

Since 1953, when Jessel left the 20th Century-Fox Company, he has been acting as a "goodwill ambassador" for the democracy of Israel, and doing public relations for The City of Hope Medical Center in Duarte, California.

In the last five years, Jessel has spoken in over 100 cities yearly, and is responsible for over ten percent of the millions of dollars of bonds that were bought by people of all religious donominations to help the economy of Israel. He appears sporadically on television Guest Spots, where he has the freedom of speech and is not held to a manuscript. He visits the Holy Land at least three times a year, and the south

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of France in the summer. His home in Reseda, California, is more of a museum than a home, One of its doors is made from trees from Mt. Sinai, and made by hand there is a map of Israel, with a mark in gold, where a village is soon to be named after him, situated about twenty miles south of the City of Perualem. In the many rooms of this house, where Jessel lives alone with the exception of a man servant, the walls are adorned with more than one thousand pictures, personally signed by well-known men, running the gamut from Churchill and Coolidge to Al Capone, from Woodrow Wilson to Marilyn Monroe, Cardinals, Rabbis, musicians, famous authors, as well as a hundred of the most beautiful actresses of the last fifty vears.

Jessel's two most recent books have been "ELEGY IN MANHATTAN" and "HALO OVER HOLD OVER HOLD VALVE WOOD". A new book, titled "THE GIANTS AND I" is now in preparation. He has given a great deal of his time to the military and through the USO has been to Vietnam twice and just recently returned from Guantanamo and Panama. On his first trip he caught a ricochet bullet while traveling by helicopter to solated spots. He received a citation by General Westmoreland and others. A recent telegram stated: "Dear George—You have warmed the hearts of your countymen here at home, and in Vietnam." (Signed) Lundon B. Johnson.

"One of the few remaining greats of show business".....

Abel Green (Variety)
"Next to George Burns, George Jessel is my favorite

storyteller".....Jack Benny
"Next to Jack Benny, George Jessel is my favorite

comedian".... George Burns
"When Danny Kaye, Milton Berle, Danny Thomas,
George Burns, Jack Benny, Edward G. Robinson and
Lou Holtz meet at the round table at the Hillerest Country
Club, everybody keeps auiet when Jessel comes in, in-

"I named George Jessel the toastmaster general of the United States".... Harry S. Truman

cluding me".... Groucho Marx

"He has warmed the hearts of his eountrymen at home and in Vietnam and all over the world where American military men are based"....LBJ

military men are based".....LBJ
"Whenever I need a laugh after a long day, I call Leonard
Lyons of the New York Post and tell him to send me

George Jessel if only for 10 minutes"....

Franklin Delano Roosevelt

# BANANARAMA "MORE THAN PHYSICAL" (EXTENDED, DUB & SINGLE VERSIONS)





# A New Day

"Please write a few words for the cover of our album." What a delightful assignment But.. what shall I write? I am a friend and a pastor, not a music critic. Whatever I say about the SALEM FOUR and their music will be colored and flavored by many shared experiences of worship and concerts, committee meetings, family vacations, campfire sing-a-longs and long hours spent in conversation and prayer.

In short. . . I am unable to hear the music of these men except through the filter of deep affection for them and their families. They have allowed me to share their lives. . . their joy in living, their excitement in singing, their hopes and struggles and discoveries of what it means to be God's children.

I can only hope and pray and believe that others who hear their music will be lifted toward fresh consideration of the God who gives all sorts of good gifts to people and especially that gift of Himself and His transforming love in Jesus Christ.

> John E. Nilson Salem Covenant Church Worcester, Massachusetts

#### THE SALEM FOUR



Bryan Foster, Paul Keisling, Cal Yngve, Jack Berg, and Lois Johnson

#### SIDE 1

- 1. SPRING OF LIVING WATER
- 2. JOYFULLY I'LL TRAVEL ON
- 3. PRECIOUS LORD
- 4. IN HIS CARE O
- 5. I'M REDEEMED 6. SOON AH WILL BE DONE
- 7 HEAVEN CAME DOWN
- 7. REAVEN CAME DO
- 8. HEAVEN HEAVEN

#### Stereo

#### SIDE 2

- 1. HONEY LITTLE LIZE
- 2 KENTUCKY BABE
- 3. SEVENTY SIX TROMBONES
- 4. A'ROVIN'
- 5. CALYPSO NOEL
- 6. PEACE LIKE A RIVER
  7. THERE IS MORE TO LIFE
- 8. SWING DOWN SWEET CHARIOT
- 9. A NEW DAY

CREDITS:
COVER - DON HORNE
ENGINEER - TOM DEVLIN
RECORDING STUDIO - WICM
RADIO 90.5 FM HOLY CROSS COLLEGE
PRESSINGS - HILLS SOUND SERVICE





#### SIDE 1

FLOATSOME DRIFTWOOD Strolling down the shores of time No hope within this heart of mine Head hung low in deep despeir Head nung low in deep desper Searching for someone to care My eyes fell on an object rare Cast forth scarred and laying bare Floatsome driftwood on the shore Stripped of life forever more. I lifted it gently from its place I held it close its brine did taste
A work of art I'd form with time
I knew I'd make this driftwood mine I knew I'd make this driftwood mine A vessel fashioned with great care A lamp of beauty fine and rare Would hold a ray of light for me Floatsome driftwood from the sea. My life like floatsome driftwood fine My life like floatsome driftwood fine Cast forth on dark shores of time Scarred while storms around me rage In a world of blazing hate Floatsome driftwood is my soul Cast forth dried from life's main flow Searching for someone to care Lovingly to make it theirs.

SHE SAID GOODBYE SHE SAID GOODBYE
She said goodbye and touched my heart with sorrow
I bowed my head the teers did start to fail
But then I heard her speak so very gently
As she placed her kiss upon my tear stained brow.
Don't cry for me my heart is on so happy
I'm not a child my life has just begun
I want to feel and taste the world around me I want to feel and taste the world around me but I'll come home as soon as I am done. The years went by no word did I hear from her Until that night they called me to her bed One look at her my heart sunk within me I knew my darling daughter was almost dead. Don't cry for me I heard her barely whisper Just tell the world don't go the way Each trip I took left me oh so lonely Each trip I took sett me on so lonely And ends in death with mental agony. She said goodbye and filled my life with sorrow I bowed my head the tears did start to flow But then I heard her speak so very softly I love you so and closed her eyes in death.

DUST ON YOUR PICTURE FRAME There's dust on your picture freme An ache in my heart All of my life has been Falling apert Since you went away from me And left me all alone This old house of ours Hos ceased to be a home His cased to be a home. The light in the window still The night of my lonely heart Will never turn to day I hear your laughter schoing. I hear your laughter schoing. On how I'm missing you Since we've been apart. About every night pollow case In dreams I near you call my name In dreams I near you call my name. But when the dawn of day has come. I'm sike a man of thirst. This con heart of mine
Sometimes I feel must burst.
There's dust on your picture frame
An ache in my lonely heart
Tears on my pillow case
Since we've been apart.

MATERIALISTIC MAN
I saw a man on the shettered steps of life
Crying there into the derkness of the night

Crying there into the darkness of the night for there was no eleft to care to one left to care to one there to hold him tight No one there to see his plight No one there to see his plight Just the darkness of the night. ... no light. For I was the man interesistic man material see that the seed of the see The neal that reges there
No one to hear my prayer
My God how the storms of life do roll.
For I was the man materialistic man
Who builded a great house upon the sends
How the winds do rege
How the rains do pour How the floods do mount about my door How the floods do mount about my door For I was the man materialistic man And though I gained the world I lost my soul What does it profit me By my great loss My God what a terrible great cost.

I KNOW IT'S LOVE KNOW IT'S LOVE felt a heavy load and knew I could not travel on saw the darkening clouds and knew there was a comin heard the thunder's roll and there with lightning speed knew my soul was lost and fell down on my knees. saw a rocky road and knew it was the one I'd trod I saw a rocky road and knew it was the one I'd trod I saw a nail scarred hand and knew it was the hand of God I saw an open field made white with harvest wheat I knew that Jesus Christ had come to harvest me. I know it's love that brought me to this humble place I know it's love because I saw His thorn-torn face I know it's love that took Him up to Calvary's hill And I know it's love that seeks and rescues still.

I saw an open fibble on my grandma\* sinces
And saw the facts the shell for me
And saw the facts the shell for me
And saw the facts the shell for me
I shell for the shell for me
I show it's low that throught me to this humble pace
I show it's low that throught me to this humble pace
I show it's low that repude to discours the miles
I show it's both that packed to discours the miles
I show it's low that packed to discours the miles
I show it's low that packed to this hamble pace
I show it's low that packed to this hamble pack
I show it's low that packed to the show it's low
And I show it's low that seeks and recover still
And I show it's low that seeks and recover still
Fee, I low or it is not that seeks and recover still
Fee, I show it is not that seeks and recover still

His crimson blood that Jesus shed on Calvary's hill Flows down the sands of time to heal this heart of mine Flows down the sands of time to heal this heart of mine first crimon blood was splited to wash away each state in the crimon blood was splited to wash away each state His thorn crowned brow shed forth the blood that cleansed the minds of men And brought pure blood that be blood that cleansed the works of man His nail scarred hands shed forth the blood that purged the works of man His nail scarred for the proper of the wash group from the Son of God. His nail scarred for propered the way large Windows has no fold. And live our life in love as we trod this earth blood On his part or make Oursel Bod and water forth when Christ had died On his part of mass do courde blood and water forth when Christ had died That He might sanctify and turn the waters into wine And cleanse this sinful heart of mine . . . His crimson blood.

THE JOY CAME DOWN THE JDY CAME DOWN. The jpy came down by the bucketfuls and it strengthened up my heart The jpy came down by the bucketfuls and it gave a brand new start The jpy ran around up and down my veins bill it got into my feet The jpy came down by the bucketfuls I think it's super neat The jpy came down by the bucketfuls I think it's super neat The jpy came down by the bucketfuls I think it's super neat The jpy came down by the bucketfuls I think it's super neat.

#### SIDE 2

OH GLORY HALLELUJAH JESUS IS THE CHRIST Two men stood at the pearly gates Jesus is the Christ of Gethsemane Where He waited in the garden on His knees Jesus is the Christ of Gethsemane Two men stood at the pearly gates Awardin for a velocome in One was black and the other was white Born and the state of the state of the Oh glory hallelujah, the art the angels sing Glory hallelujah, the Christ the King Oh glory hallelujah, if you're freed from sin Oh glory hallelujah, if you're freed from sin Straight to the black main's side He looked down deep into his heart This is what Jesus cried. Jensus is the Crinst of Gethsemane
Where He cried take this cup this cup from me
His blood streamed down o'er His eyes to the ground
As He cried not my will but thine be done
His heart broke there as He waited in prayer
The Lord Jesus Christ 60d's only Son
Jesus Is the Christ of Christ Jesus is the Christ of Gethsemane Where He waited in the garden on His knees Jesus is the Christ the Christ of Calvary re occles down deep into his near the control of th Where He hung on that cruel cross for me
Jesus is the Christ of Calvary
Where He hung on that cruel cross for me
Jesus is the Christ of Calvary
Where He paid the debt of sin and death for me
His blood streamed down o'er His feet to the ground
As He cred Lord forgive them please for me
He hung there in shame but He spoke just the same
To that this who cried he Lord sensebase me. To that thief who cried oh Lord rem Yes Jesus is the Christ of Calvary Where He hung on that cruel cross for me. You must go the way of Gethsemane There to bow down before Him on your knees There to bow down before thin on your knees There to cryl take this and delif from men Your bars may stream down as you juy self down Your bars may stream down as you juy self down Your bars will men and breaks a seet has because the doth take So the light and life of Christ come shining through Your larest will entire the your bars of the There to bow down before this on your knees. For his said take thy cross and follow me You must go the way of Calvary. Your must go the way of Calvary. Your life you must loose if the cross you choose So hill love can live from the last the world. Straight to the white man's side
the locked drown drops mits his heart
the context drown drown drown drown
the property of the context of the So His love can flow forth to all the world You may live your life in shame But reach forth just the same To that one who cries oh Lord remember me Yes you must go the way of Calvery's hill For He said take thy cross and follow me. Glory hallelujah, just walk right in Just walk right in, just walk right in Hallelujahili

YOUR RUGGED CROSS Old rugged cross that you are asked to bear Old rugged cross that you with Christ must share Will be a cross of sacrifice to you Old rugged cross old rugged cross is yours alone. Take up thy cross and follow me Take up thy cross and follow me Comes the cry from Calvays and Follow me House to the come of the come of the come Your rugged cross will cost you gred and pain The sufferings born will cause the burning filme That lights your soul in servee for your King for the pain don't stop to court the cost He's called your name and when your life you've lost Your joy will come in doing God's own will Of rugged cross of larged ross is yours still. JESUS OF BLUE GALILEE Jesus walked the shores of blue Galilee
And He walks by His spirit with me
Jesus healed the blind who cried out to see Jesus hasided the blind who critical cut to see And the blasks all the blindfiness in me. By the spirit He'll imore your mountains too the spirit He'll imore your mountains too the spirit He'll imore your mountains too and He'll gree you this work for your de-Jesus foot the husery there upon the hill Mystames of the fee pened by the sea by this spirit He'll imore your mountains too He'll feel your blinders here it is low to you imput Jesus foot the life ill imore your mountains too He'll feel your blinders here it is low to you imput Jesus of the local sealing the spirit when the He'll feel your blinders here it is low to you imput Jesus of the local sealing the spirit when the Jesus of the local sealing the spirit when the Jesus of the local sealing the spirit when the Jesus of the local sealing the spirit when the Jesus of the local sealing the spirit was Jesus the spirit was Jesus of the local sealing the spirit was Jesus of the loca

THE KING IS COME THE KING IS COME
The King is come Jesus is His name
The King is come Jesus is His name
The King is come let us shout and sing
He ransomed me by His own blood
The King is come the King is come is come in love.
Lift up your voice and shout it to the mountains
Lift up and let the trumpet blow For every knee shall bow and tongue confess
That Jesus Christ is Lord of all.
The blind man cried as Jesus passed by

My Lord he begged please restore my sight Then Jesus called bring the man to me A blind man sits no longer now beneath that tree. A blind man size no longer now beneath that tree.

(repeat chorus)

The King is come glory to His name
The King is come let us shout and sing
He ransomed me by His own blood
The King is come the King is come is come in love The King is come the King is come is come in love.

GO INTO THE WORLD I heard a voice calling deep in my soul Take up My sword it's time now to go Thou hast the armor the light and My shield Go now into the harvest field.

Go now into the harvest find, and y sines Go page in the world. Go age pint the world. Go age pint to the world. Go age pint them to know Go age I want them to know Go age I want them to know Go age I want them to know Lift up thy vices apeak by own word I may be for the propagating the way William of the world of t

Produced by The Ministering Carpenter Recorded at ye old garage studio

ASCAD

sung by esther lee of palm springs

#### IN A LITTLE STABLE IN BETHLEHEM GODS GIFT OF LOVE WAS GIVEN TO MAN

#### FROM A LITTLE GARAGE IN PALM SPRINGS GODS GIFT OF LOVE WAS GIVEN AGAIN.

With just one thumb and my voice left to use I bring this small token of Love to you as a reminder that no matter how small the glift, if yieven in love will accomplish its purpose. Four and one half years ago when I went blind due to drugs administered by careful medical supervision, I fett that the usefulness of life had come to a cruel end. Then I began to receive songs, a glift of God. The second song was a message to my own heart. "Forgive and it shall be forgiven you. Give and it shall be given unto you, Love and love will come to you." I had nothing to give as I did not even own the bed that I lay on or the coverlst stretched over my pain wracked body, but then remembering the story of the woman that had given out met had, I gave the little song that had been given to me. Since that time God has given over two hundred songs; books; television scripts; childrens stories; unique designs inventions yet most of all a new life with peace, joy, love and hope unlike anything I have ever known. So I come to you, if you are discouraged, despondent, broken hearted, divorced, disabled, lonely or ferdrul, to say, "Oon't quit," With love in your heart and the word of God as your guide you too can find the greatest gift ever given to man.

Esther Lee of Palm Springs

# GEOFF DEANE and the TROPICAL FISH 以OLJOAY ~ LN







## A COLIDAY IN MARRELLA MIXION

B HOLDAY IN (1707)

Written by GEOFF DEANE Produced by GEOFF DEANE Co-produced by LAURIE WISEFIELD Engineered by JIM 'Jellybrain' PREEN

The Tropical Fish are: Elisha Scott and Jackie St Clair



In conjuntion with
GEOFF DEANE

(c) 1985 CBS SONGS/RECORD SHACK MUSIC (P) 1985 RECORD SHACK RECORDS

Sleeve design PAUL SAVORY Priotography FRANCIS LONEY Make-up IAN SIMON Hair by NIGEL BARNES





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### JACKSON 5 GREATEST HITS

	Side II
WANT YOU BACK	THE LOVE YOU SAVE
The Corporation TM . 2:58	"The Corporation" 1M
ABC	WHO'S LOVIN' YOU
The Corporation 1981	(William Robinson)
NEVER CAN SAY GOODBY'S	MAMA'S PEARL
(Clifton Davis) , 2:56	"The Corporation" 1M 3:11
SUGAR DADDY	GOIN' BACK TO INDIANA
	The Corporation 'Th'
LL BE THERE	I FOUND THAT GIRL
B. Gordy B. West-W. Hutch-H. Davis) 3:35	"The Corporation"TM
MAYBE TOMORROW	Executive Producer: Berry Gordy





오 소 카 레 코 도 요 tt MANUFACTURED BY OSCAR RECORD CO.. SEOUL KOREA 皇倫富漢華於





Ron wood

Rod Stewart, **small faces** 







side 1 wicked messenger dylan (4 m devotion lane (448 shake, shudder, shiver wood, lane (189) stone lane (533)

around the plynth stewart, wood (3.24)
side 2 flying stewart, wood ,lane (4.4)
pineapple and the monkey wood (3.24)
nobody knous wood, lane (4.04)
looking out the window jones, mclagan
three button hand me down tewart, mclagan

Producing the music is Rod Stewart the stife & batje's, Kenny Jones the drawn's, Ronnie Lane the bast & guidar's. Ron Wood the guidar's & batje's & batje's and Ian McJagan the organ & plane.

In helping the production we would like to acknowledge Martin Bitch, the engineer, and John and Lou. Thanks also to Martin Cook for being the camera and Mike McInnerney for being flash, Produced by the Small Faces.

Rod Stewart appears through courtery of Mercuty Records.



# Harold the Horny Toad





### RONNIE PROPHET

Live at

## The Carousel Club in Printer's Alley

EDITED, PRODUCED, ENGINEERED BY RONNIE PROPHET MASTERING – NASHVILLE RECORD PRODUCTIONS PRESSING – PRECISION RECORD PRESSING This is a FROG PRODUCTION COMEDY SERIES 1999.4



### SIDE 1

- 1. INTRO
- 2. AUDIENCE INTERVIEW
- 3. JONES THE GUARD
- 4. GRAND OLE OPRY
- 5. POST TIME
- 6. ONE LINERS
- 7. HAROLD THE HORNY TOAD

### SIDE 2

- 1. POUR IT OVER ME GRAVE
- 2. POST TIME
- 3. B.C.
- 4. TUCKER P. FUDPUCKER
- 5. 9 IRON
- 6. REQUEST TIME
- 7. PEANUT BUTTER & A DONKEY
- 8. 3 WACS
- 9. SPOONERISMS

Friends—This album is put together for one reason, TO MAKE PEOPLE LAUGH. To enjoy life we must be able to laugh at ourselves and at others or things around us. If we can't do this, then it's a hell of a world we live in.

Please accept my apologies if I have said anything in any way to offend anyone in this album.

Thank you for listening.

RONNIE PROPHET



# Party Magic

**WORLD'S FOREMOST MAGICIAN** 



Music Interludes by GLENDA PARIS and Orchestra

A PERSONAL AND BAFFLING VISIT TO YOUR HOME BY THE GREAT BLACKSTONE

### **BLACKSTONE'S**

### **PARTY** MAGIC

Music Interludes by **GLENDA PARIS and Orchestra** 

APPOROS OF THE PECOPIN

This is about a marvelous innovation. Imagine having a great magician on top at any time he's wanted. All that's needed in a phonograph and an album of the Party Magic records which feature Harry Blackstone doing the

His immutable wrace has been captured for all time on wax, as he coaxes capeles and cavorts with has audience while going about the basness of having fun with a few of his favorite incks. Each ude of a record represents the complete performance of at least one effect. Just as if Blackstone were present in person, or appearing in a theater, the action proceeds appealanceasly and

ire not premarily records meant to teach anyone how to become a magician. However, they do give the amateur, or even the professional, a onderful opportunity to study the elements of patter of the "World's Greates Marrian" When played, these records reveal the expressions, total changes, psychology and magnetum of a voice which required many decades of ardisou

Now, with the collaboration of a Ports Mattic Album, assesse can thall to Blackstone in his own home, or entertain guests with a real conjumn act featuring the intimate maps: of the Great Blackstone. No elab apparatus or ecuspenent is required—just some of the common objects arounthe home—playing cards, come, pentil and paper. With just a little study and practice, the host may later substitute hamsell for Blackstone, if the magic bug happens to have bitten hard enough

### THE CREAT DI ACKSTONE

Best known and beloved surviving standard bearer of a great era in magic, Harry Blackston has amazed rathons of Americans for more than forty years. Both young and old continue to be thulled by the splendor of his Canary hirds disappear with their caum, glasses of milk or electric bulbs float overhead; handkerchiefs dance about werdly, and beautiful daynals appear and datappear. For the youngsters, the big moment occurs when Harry produces a talking rabbit and presents it to a lucky youthful assistagt from the audience.

\*\*Chicago was the scene of Blackstone's both in 1885, the fourth of eight children in the Bouton family. His knowledge of flowers comes from his father's florat shop. It seemed only natural for Harry at first to want to be an artist be spent one year at the Art Institute. To earn a living, he worked at various times as a carpester, plumber and in a foundry. Seeing the then famous Plarry Kellar do an escape from a roce-tie in an 1897 magic show Harry Boston began to feel strange charmings of a new calling for himself At the are of seventeen years he was manufacturing many calmets in the At the age of averages years, he was manusconing magic coolers in the Roterberg Magic Shop, and had begun to store up equipment for himself Two years later, the Bouton Boubers, Planry and Pete, had begun their caree m as act called "Straight and Crooked Mage," which embedded many sileat-sees years later as a Broadway show, "Hellzapoppia." Prior to 1917 when magicians leined toward Trutonic sounding stage names. Blackstone had already become known for his full maps show as "Firederick the Great," A change of name was necessitated with the advent of World War I; Blackstone the Great was born Success upon success followed in mounting crescende.

Joseph Dunzanger, a specialist in mentalism, honors Blackstone wish the ent that Harry is the greatest living magician. Honors have been showever statement that Henry as the greated laving magnetis. Hence have been showed on Blackation wherever he hoppers to be. Preferensiand magnetis have effected bins President of their secrety. The Magnetiss Guild. His name is a household word in America, rande more to by his characterisation as a popular contemparates. "Super Magnetis," and in the rada program, "Blickittee, Ming Derectors." Then there have been other pade features, books and magnitude. stones including a long article by Maurice Zolotow in the Solarday Evering Post of September 29, 1945. Would Was II diverted the Blackstone troups to tours where countless service men were treated to an evening of good cheer and mystery such as only Blackstone can dish ou

Like other magicians of our grandfather's day, Blackstone makes himself noticed wherever he goes by desig close-up magic in restaurants, at disner tables, small gatherings, and while traveling. He also likes to draw sketches of

wheever strikes his fancy nearby, and presents the autographed drawing to that person, much to their pleased astonishment. His appearance alone would max person, much to their pleased asteashwest. He appearance alone would be emough to strike attention anywhere—post know year need footing at Mis Twain, Pademwski or Einstein, so it must be Blackstoer. It is not too alsowed that Blackstoer also has a cluster for muse, he plays the violes and tarpinde in, one of his compositions which has attained retown as a proposing. "The Margo el Lowe."

In Colon, Michigan, Blackstone makes his home on a large estate. With has brother Pete, who is his right hand man, he plans and grats together the extravagant improbabilities that bewilder audiences from year to year and cam-hus the title of Auerica's Number One Magician. The real secret of Blackstone's success may be attributed in part to his genishty and an intimate knowle edge, from personal experience of people in all walks of life. Added to this is his adherence to a strict ideal—to act and live as Blackstone the Great Magicia

THE RECORDS

Moterial Required: A deck of playing card

Effect: An unknown number of cards is taken from the deck. After discarding a portion of the cards taken, the remainder is divided between th two heads. Blackstone then announces the number of cards held in each hand The Action: (1) From a deck of playing cards, take a packet of

(2) Court the narket

cards estimated to be about and not more than one (3) Connet the count number to a smale figure by add ing its two constituent figures together. Example would be 1 plus 2 which equals 3. 17 would be I plus 7 which equals 8

(4) Deduct and diseard this number of cards from the

(5) Count what is left and divide these cards as nea equally as possible between the two ha an odd number of cards, place the odd card in other hand. Conclusion: There will be four cards in one hand and five cards in the

other hand!

### Moterial Required: A deck of playing cards.

Effect: A nucket of ten carda is taken from the deck. Without deure, one of the cards is noted, together with its number from the top of the face-down packet. After a sense of cuts, counts and discards directed by Black stone, the card first noted by the member of the audience is discovered to be the sole remaining card. A number of people may participate in doing the trick umultaneously with separate packets.

The Action: (1) Ten cords are counted out for each participant

(2) Without looking at the card faces, each participant (3) Each participant is told to think of a number from

one to ten. With the cards held face down, the cards are counted down from the top to the number berrd without disturbing its position.

(4) After squaring the packet, the upper half, that is, five cords, is placed on the bottom softwart disturb-

(5) Each participant then counts off and places one of a time on the bottom of his packet, a number cards corresponding to the number by thought of.

(6) Another card is then taken from the top and placed on the bottom of the packet (7) The top card now exposed is discarded and the nex top card is placed in the bottom of the packet. This

ted until all cards but one have been diseasted Conclusion. The last card held by each participant, on being turned fore

up a found to be the card each independently selected I

Moterials Required: Penal and paper for notes.

Effect: Everyone independently thinks of a playing card. After a series imple additions and multiplications of the numerical value of the card plus

To mortualizable crise of

The number value of the card is then doubled. (East this purpose, the Jack, Queen and King are

as 11, 12 and 13, respectively, and the Ace as

(3) To this sum, add 3.

(4) The total is then multiplied by 5. (5) At this point, the sait of the card is assigned a num

ber. If a diamond, add one to the last total; if a club, add 2: if a heart, add 3: if a spade, add 4 Conclusion: The final total so obtained is told to Blackstone who re

The Secret: From the final total, deduct 15 mentally. This gives a two or three figure number. The first one or two figures of this number in/are the face value of the card. The last figure is the surt, according to values previously assigned above. Example: Jock of Spades. 11 doubled in 22; adding 3 equals 25; multiplying by 5 equals 125; adding 4 (for Spades) equals 125 The last number is told to Blackstone (to mentally deducts 15 and serves at 114, recreariting the 11 (lock) of 4 (Soudes)1

### A CON TWATER

Materials Required. Two dimes, three pensies and a table to move them

in the order of penny-dane-penny-dime-penny. Blackstone demonstrates that the come can be marranged into a row of two consecutive dimes and three person by making four 11th moves, i. c., of dime-person combinations. This looks might The company may then be driven to despair trying to duplicate the feat

The Action: Initially, the costs are arranged: 1-10-1-10-1 (Penny se-penny-gene-penny). Moves then follow as indicated in the diagram

START	_	_	-	_	_		1	10	1	10	- 1
st Move	_	_	(10	1)	_	_	- 1	10	1	_	-
nd More	(10	1)	10	T	=				1	_	
ed Move	10		=	1		-	(1	10)	1	_	
th Move	10	(10	1)	1	1	=	=	=		_	_

First move is made with either dire with peany on its right, to left end of your, without changing their relative newtons. Spaces are left for two coins between the end of the row and the coins just moved.

Second more takes the remaining dime with perzy on its right, over to the left and of the row. Third more places the only dime with a penny on its left, in a positive

between the two remaining pennier Fourth more takes the right hand dime with penny on its right, over to spaces between the other dime and penny.

Secret Rules: First, second and lourth moves are made with dimer having ues on their right. Third more is made with a direc having a penny on left. In first move, remember to leave two spaces between the costs moved and

### A MATTER OF FIGURES

Materials Required: Pencil and paper. Effect: A number thought of by a member of the authence is subjected to a sequence of reversal, subtraction, reversal of the result and finally to an addition, under the direction of Blackstone. Without knowing the runther thought of, or having seen the calculations, Blackstone anneuraces what the final figures

The Artis (1) Any member of the audience is asked to thesk of a three-figure number and write it down, all three fig-ures being different, for example 123, or 341, or

(2) He is then told to reverse the figures. The exam nles become 321, or 143, or 258

### Pathé Record

(3) The small number is then subtracted from the larger and the middle figure of the result is predicted to 931 941

-123 -143 -258 The answer is (4) The member of the audience doing the calculating is

then saked to reverse the figures in the answer to his subtraction. Thus, in the last example, 594 is reand to 495 (5) The saswer to the subtraction is then added to its reversed number. In the example just taken, 594

plus 495 equals 1089. Conclusion: This final result can always be predicted to be 1089. A wel way to announce the result is to start off by saying that the last figure is

"9", then "8", and a "zero" and a "1". 10891

A LITTLE NOWSERS

Materials Ressired: Pencil and naner. The Problem After handing out paper and pencil to members of

the audience, Blackstone asks that the people present write down the num-ber, "twelve thousand, twelve bundred and twelve." He grods them jute writing quickly. Many of the people appear to hextate or are obviously perplexed. When anyone is seen to have written down a number. Blackstore examines it and passes comment on any obvious errors. Commonly, the number "121212" is favored-one hundred twenty-one thousand two andred and twelve. Other combinations are lakely to crop up which are The Assert Blackstone remarks that there is no number such as

The Attactor: Hischicole research that there is no named receive "twelve thousand, twelve hundred and twelve" but that it does add up to 13.212—therteen thousand, two hundred and twelve. To write it down, the three figures, 12,000, 1200 and 12 may be written one below the other and are added together to arrive at the answer, thirteen thousand, two hundred and twelve

eaton. "What is done before it's done; done while it's getting done after it's done it's not done at all; still it is done brown

Anuster: "It's all about a gel coatemplating marriage. Before the marriage was door, her name was 'Duna'. While the marriage was get-ting door, her name was 'Duna', but after the marriage was door, it wasn't "Dum" at all You see, she married a boy by the name of Brown.
Therefore, it was "Dum Brown."

### C. THREE DUCKS IN A BOX

the other, and I gut these three ducks in the empty box, what have I got danser: "A box of outckers (crackers)."

### D. ROSE BUSH, TULIP AND FLOWER POT Problem "If I have a rose bush and a tulip in one hand and an

emoty flower not, what have I got?" Asser "A part of bloomers."

### Ountro "What did the calf say to the silo?"

Anster: "Is my folder (father) is there?" Stage Whaper "Is this corn!"

### F. FIRE TRUCKS AND RUSSIANS

Question. "Why are fee trucks red?"

Answer: "Fire trucks are red because papers are read (red) ton

and two and two is four, and three times lour is twelve; and twelve in is a ruler, and a ruler is a queen; and Queen Mary is a boat that floats on the sea; and so the sea are fish; and the fish have fine; and the Finns (firs) once fought the Russians, and the Russians are red. Fire trucks are always rushin' (Russian) That's why fire trucks are red!

MORRIS N. YOUNG Copyright Pathé Records Ltd., 1961

FIRST SIDE "STARS & STRIPES FOREVER MERENGUE" "A CARD MIRACLE"-"STAIRWAY TO THE MOON" "A TEN CARD SURPRISE "ABRACADABRA" "A MATHEMATICAL DISCOVERY"

### Pathé Records ltd.

SECOND SIDE "MARIMBA MERENGUE" "A COIN TWISTER" "MY WILD IRISH ROSE "A MATTER OF FIGURES" "HOCUS POCUS" "A LITTLE NONSENSE"



### **VOLVIO LA NOCHE**

Ningún cubano necesita que le hagan la presentación del autor del presente disco. Era demasiado conocido a través de uno de los mejores programas de televisión que existian en la Isla Antillana. Todos los domingos millares de televisores se encendían para escuchar y disfrutar de la presentación de un hombre que, según los críticos, poseía todas las cualidades para trundar en las pantallas: "Presencia, facilidad de palabra, dominio de la escena. Todo ello puesto al servicio de la más noble causa: ayudar a los hombres a encontrar el camino del bien y de la tranquilidad."

JORGE MAÑACH lo explicaba así en el prólogo al libro de charlas televisadas: "El éxito de este
hombre está hecho de muchas cosas. Joven, tiene una
personalidad definida. Una curiosa prestaneia a la vez
mística y humanística. Administra con justeza su bella voz baritonal. Se mueve con solutra por su breve
escenario, unas veces sentándose a la mesa, otras
acercándose al close-up y a la vez juntando o separando las manos suasorias. Todo esto es ya parte de
su éxito.

Lo es también la expresión en su aspecto de pura forma. Tiene una facilidad de palabra asombrosa: Ni una falla, ni una vacilación o tanteo, ni uno de esos rellenos puramente sonoros a que a veces tenemos que recurrir los practicantes del oficio oral, mientras acude o se perfila la idea en nuestra mente.

Gusta de ponerle a la dialéctica un broche de poesía porque en él hay un delicado poeta."

Quizá el mejor fruto de su sensibilidad, sea su composición en verso y prosa "Volvió la Noche".

La primera parte es un recital en prosa donde se hermanan bellamente la precisión, la emotividad y por encima de todo la verdad del tema. La segunda, que consta de cuatro partes, formando la unidad del romance, narra la alegría desbordada del pueblo cubano el primero de enero de 1959 cuando la libertad tocó a la puerta de todos. El momento de expectación del pueblo frente a las realidades que iban nublando la alegría y la esperanza, para convertirse en la tercera parte en la realidad triste que hoy sufre un pueblo hermano. La última parte está deciada a los que tuvieron que salir huyendo de su patria, hombres, mujeres y niños sin pasado político, simples ciudadanos honrados y trabajadores que veian cerrado el horizonte de sus vidas.

Termina el poema con una invocación a la que fue siempre la gran devoción y el gran aliento del pueblo cubano: la Virgen Morena de la Caridad del Cobre

Con un fondo musical perfecto el disco es una pieza completa de arte y emotividad.

El autor, valiente y decidido siempre, habló claro en los momentos en que hacerlo era un riesgo para la seguridad personal. Ahora, fuera de Cuba, hay un deje de melancolía y tristeza en este bello poema donde queda retratada la NOCHE que viven los hermanos que se quedaron atrás y a quienes va dedicado principalmente su mensale.







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10/18/84

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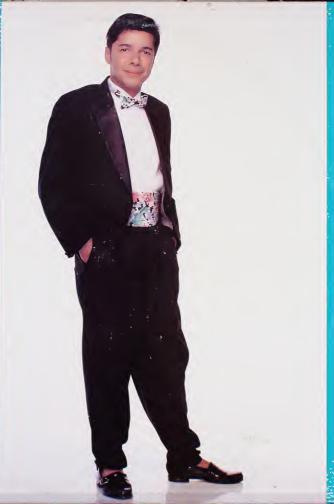
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Diseño y Arte DRADO SINTELE DESEGOS PLOS

Agradezco may espocialmente a Don Genzalo Gomez "El Gato — quien hizo pusible la realización de la grimora garte do esta preducción.



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# PAPER HITS "HIT OF THE WEEK" RECORDINGS



### PAPER HITS

The depression also hit the "big three" (Victor, Columbia, Brunswick) and ceused them not to renew their "oxclusive" contracts with many of their artists. Durium, in an effort to increase their falling sales, signed four "name" artists i.e. Erno Rapce. Durium tried to slan Kate Smith,

but they were unsuccessful. Many popular vocalists of the day recorded for Durum: Dick Robert-son, Smith Ballew, Eddie Cantor, Harold "Scrappy" Lambert, Gene Austin, and Morron Downey. The Mills Brothers, and Vernon Dalhert

recorded for Durium on special custom jobs. Durium also kept pace with the "big three" with the dence bende who recorded for them. Although the "bot jezz" is minimal, they had some of the better bands of the day in their studios, Such as: Bett Hirsch (HoW Orcb.) Vincent Lopez, Bert Lown (who was sponsered on redio by Durium on "The Durium Hour"), Sam Lanin, Don Voorhees, Harry Reser, Ben Pollack, Freddie Rich, and even Duke Ellington (as Harlem

The sidemen with these bands reads like e "who's who of jezz" They include: Joe Venuti, Eddie Lang, Joe Tarto, Red Nichols, Bunny Bengan, Leo McConville, Manny Klein, Bob Effros, Gil Rodin, Matty Matlock, Jack Teagarden, Charlie Teagarden, Adrian Rollini, Tommy Dorsey, Fred Farrar, Bill Trone, Charlie Butterfield, Miff Mole, Phil Napoleon, Make Mosellio, Andy Sanella, Rey Bauduc, Arnold Brillhart,

Dick McDonough, Russ Morgan, etc.

While we were preparing for this album and Broadway 108 JOE TITAN OF THE TUBA, Tarto told us, "Red Nichols and I are on Don Voorhees" TIP-TOE THRU THE TULIPS and Bert Hirsch's YOU BROUGHT A NEW KIND OF LOVE TO ME". Both sides ere included on this album and we wish to thank Joe for letting us use his personal copies of these, Joe also said, "Tip-Toe Thru The Tulips was the first record put out on this label which didn't last too long". This fact can be venfied in Howard Waters' article, (Also in Howard Waters' article, there is mention that "Pee Wee" Russell recalled recording for

The race for sales with the "big three" wasn't restricted to artists. They all tried new gamicks and techniques to improve their product.

RCA Victor introduced their low-priced Electradisk label to compete

with HoW. They also, as reported in Variety (7/7/31), were developing a flexible long-play record. However, Durium was first to market their 15c five-minute disc. Unfortunately for the collectors of "bot jazz". this extra recording time wasn't filled with solos. Columbia wasn't standing by idle either. They introduced their

"Long-play" record on Harmony. Some copies contain two versions of the same tune on the same side. Durium also did the same. Durium spent over \$1,000,000 on promotion and gimicks. One later

gamack, in 1931, was to include a photograph on the blank side of their Eventually in 1932, the "bead of their time" Durium paper record

had to go out of business. From February, 1930 to mid-1932, Durium Products Corporation mass distributed their Hit-Of-the-Week (HoW) records. Ever since that time, whoever comes into contact with these revolutionary HoW's become curious as to the story and entranced by the novelty of the unique discs. For they were the first flexible, unbreakable record. HoW's are brown in color and coated with a thinly lamineted synthetic resin, which was applied to one side of a fiber-based paper record. (The reverse side on all known copies are blank.)

Because of the fiber-base, HoW's are water absorbent if exposed to moist air. This ceusee them to curl-up or warp. Two methods used by collectors to play the originals that heve curled-up are: place e paper clip on the spindle of the turnteble to prevent the record from elipping and as one collector I know, glues his HoWe to "dog" chellac

It bes been only within the past 20 years that the Durium HoW story bas been told and unfolded. Mainly due to Howard Waters' excellent article THE HIT-OF-THE-WEEK RECORD A HISTORY AND DIS-COGRAPHY which appeared in lesue 26, Jan/Feb., 1960, Record

A decade and a half after this article, interest has been sparked again in HoW's by Sunbeam Records issuing two albums (MFC-9 & MFC-19) devoted entirely to HoW's. BACKGROUND OF HIT-OF-THE-WEEK

As etated earlier in these notes, How's were the first flexible cord available thru mass distribution. New releases were sold for 15¢ every Thursday et newstands only. (This is the day the major weekly magezines were evailable.)

The popularity of HoW's became so commercially successful, people would ask for the "new Hit-Of-The-Week" instead of a specific title. Their sales peaked by October, 1930 to an impressive pressing order of

500,000 discs per copy. This contrasts to Victor's 50,000-75,000 per copy, and Brunswick's & Columbia's 10,000 per copy. However, the depression did not exempt Durium. When their sales dropped in balf, they were in serious financial trouble with creditors. publishers, and artists, In April, 1931, Durium was forced into receivership and they took a loss on their HoW sales. Durium's advertising record sales for their accounts: Chevrolet Motors, General Electric,

Goodyear Tire, Westingbouse, Wm. Wrigley Jr., Chryeler, and Frigidaire helped prolong the end. THE MUSIC This album contains sixteen previously un-reissued sides of HoW's. Most are commercial dance band selections with occasional "hot solos"

Moss are commercial usure oams selections with obstaclations in some aimed et the general buying public. Some of the soloists are:

BUNNY BERIGAN-Ballyhoo, By My Side, 1 Wanna Sing About You, I'm Keepin' Company, Audie Lange Syne, Me & The King's Horses,

MANNY KLEIN-I'll Be Blue, If I Could Be With You One Hour Tonight, & The Little Things In Life (which also features LEO McCONVILLE) BOB EFFROS-You Brought A New Kind Of Love To Me (possibly RED NICHOLS present) & Ballyhoo (with BUNNY BERIGAN) TOMMY DORSEY-Something To Remember You By

JOE VENUTI & EDDIE LANG-Aulde Lange Syne & Ballyhoo Also note the all-etar line-up on Hit-of-the-Week Orchestra doing SING A NEW SONG and MY EXTRA ORDINARY GIRL. Enough of reading these notes, Now listen to the "new Hit-of-the-

Week with twice the average ploying time ... at your newstand every Thursday".

Stephen Hester & Stephen Smith

EDON'T COVER Jack Finites Fred Plats TEXACO FIRE CHIEF BAND Don Voorhees, Conductor Sammy Laws - Chas. Butterfield, Sr. - Miff Mole -- Butterfield, Jr. -Trambones Artie Shaw Tony Parenti Evans Warle Clar. Tenor Sar Clar. Trone Eddie Arnold Jimmy Gil Standard Brillhart Crosen Koerner Don Voorliess Citie Servica 2 2 Cond. ---- Guitars ----Graham Ed N.B.C.

For Free Catalog of Additional Albums Write: OLD HOMESTEAD RECORDS, Box 100, Brighton, Michigan 48116

SIDE ONE 1, SING A NEW SONG (Shand) Vocal: male trio inc. Ralph Kirbery HOW - E4-F1 1210-D MY EXTRAORDINARY GIRL (Weaver-Ager)
 Vocal: Ralph Kirbery, Hit of the Week Orchestra Personnel as follows: Trumpets: Phil Napoleon, Mike Mosiello; Trombone: Miff Mnle; Saxes: Andy Saneila, Jimmy Crossen, Geo Napoleon; Violins: Lou Raderman, Pete Essabera; Accordion: Charles Magnante. Xylophone: Sam Herman; Piano: I rank Bnita; Guttar I rank: "Jazz" Garsto; Hawagouta: Andy Sanella; Bass/Tuba: Ketth Ptiman; Dance Tempo supervised by ARTHUR MURRAY, America's Vocal: male trio, Sam Lanin's Orchestra 3 tp-2tb-4s-2v-p-bjo-tu-dr Feat: B. Berigan tp/A. Schutt p Issued: 10/8/31 HOW - K-2 11-4. THE KING'S HORSES (Gay-Graham) ... No Vocal, Freddie Rich's Radio Orchestra Featuring: Bunny Berigan tp/Joe Venuti v/ Eddie Lang g/Freddie Rich p/ Issued: 12/10/31 6. I FOUND A MILLION DOLLAR BABY (Rose-Dixon-Warren) 5:04 Vocal: unknown vocal trio and soloist Don Voorhees Orchestra Don voornees orchestra
2 tp-2tb-mellophone-3s-2v-p-bjo-tu-dm
\*with announcement at the end of the record stating:
"A new Hit of the Week record at your News stand next Thursday". Issued: 9/10/31 HOW-J2 1162-C BALLYHOO (Theme of "Cheere Up") . . . Eddie Cantor with Phil Spitalny's Orchestra NOTE: This was not a regular HOW release. It was labeled as the Durium De Luxe record, with a yellow and blue were on the one side. Issued: 10/31 HOW - K6 11- BY MY SIDE (Lown-Dick-Link-Gray)
 Vocal: Dick Robertson, Sam Lanin's Dance Ensemble 2tp-tb-3s-2v-p-g-tu-drm Feat: Bunny Berigan tp, Arthur Schutt p/

J. TIP TOE THROUGH THE TULIPS (Dubin-Burke)
Don Voorhees Orchestra, personnel unknown other than
that Joe Tarto tuba and Red Nichols trumpet
Released 2/30(2) H.O.W. 1019

 YOU BROUGHT A NEW KIND OF LOVE TO ME (Fain-Kahn-Norman) Vocal: Dick Robertson Hit of the Week Orchestra, to solo by Bob Effros or Red Nichols, Issued: 8/30 HOW - 1081-1081-C 

4. IF I COULD BE WITH YOU ONE HOUR TONIGHT (Creamer-Johnson) Vocal: Dick Robertson Hit of the Week Orchestra 2 tp-tp-3s-oboe-2v-p-bjo-hawn guitar-xylo-tu drm Featured: Manme Klein tp solo Issued: 12/30 HOW - 1111 1111-C

5. THE LITTLE THINGS IN LIFE (Berlin) Same above Feat: sweet muted trumpet solo by manne Klein; un-muted hot trumpet solo possibly Leo McConville Issued: 1/31 HOW - 1/1/8/1/18-C

6. SOMETHING TO REMEMBER YOU BY (Dietz-Schwartz) . Vocal: Paul Small, Benrus Radio Orchestra 2 tp-tb-3s-2v-p-bjo-tu-drm, Feat: Tommy Dorsey tb Issued: 2/31 HOW - 1125 1125-C

7. I WANNA SING ABOUT YOU (Friend-Dryer) -Vocal, Smith Ballew, Hit of the Week Orchestra Same Feat: Bunny Berigan in solo Issued: 731 HOW - 1152 1152-B Source (1731 HOW - 1132 1132 b 8 / M KEPINY COMPANY (Bender-Lawnhurst-Dryer) 4:40 Vocal: Scrappy Lambert, HI of the Week Orchestra Same Feat: Bunny Berigan to salo Issued: 8/31 HOW - 1139 1150 c

PRODUCERS NOTE: It is with great appreciation that we would like to thank Tim Lane of San Leandro, California. Not only for the use of his original recordings but also for his friendship and moral support throughout the years.

John Morris



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SAW, MARION, SAW, OR MS.
HALL, BUT WHAT EVER YOU



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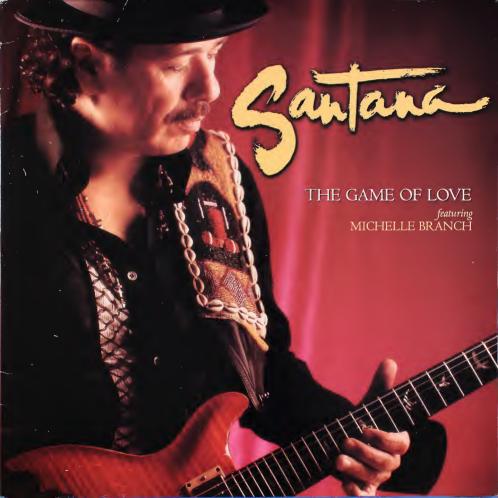
GIVE IT A LISTEN! GIVE IT A SPIN! GIVE IT SOME LOVE!



# EXIT

MITTO AND DANGET OF SECTION OF SEC







From the album, SHAMAN.

### Produced by Alex Ander & Rick Nowels

Engineered by Ben Connad, Chris Gaucia, Randy Wine,
Greg Collins, Michael Rusen, Secut Holderby, Eddic Kramer & Tone
at The Big Space, Santa Monica, CA & Fintrasy Smulein, Berkeley, CA
Mixed by Manny Marroquin at Larrabee North Studios, North Hollywood, CA
Assistant Engineers Kieron Mensies & Alan Vuescoosie.
Project Coordinators for Alex Ander & Rick Nowels Kirstin Johnson & Robert Cappadona
Management Smutan Management
Creative Directions Joe Manis-Nitzberg
Art Directions Richard Thomas Jennings
Logo Designe & Smuth/Nikoko Studios

Michelle Branch appears courtesy of Maverick Recording Company

Album Producers: Clive Davis & Carlos Santana Executive Producer: Antonio "LA" Reid

PROMO ONLY, NOT FOR SALE,

Photography: Kwaku Alston

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### THE GAME OF LOVE

featuring
MICHELLE BRANCH

Written by Alex Ander & Rick Nowels

Published by Keepin' It Real How 'Bout You/Warner-Tamerlane Publishing Corp. (BMI)/ Future Furniture Music/EMI-April Music, Inc. (ASCAP)

> Lead Guitar: Carlos Santana Lead Vocals: Michelle Branch Piano & Organ: Chester Thompson Bass: Benny Rietveld Drums: Brian Collier Percussion: Karl Perazzo Congas: Raul Rekow Trumpet: Bill Ortiz & Julius Melendez Trombone: Jeff Cressman & Martin Wehner Additional Vocals: Andy Vargas & Tony Lindsay Background Vocals: Michelle Branch, Rick Nowels, Niki Harris & Siedah Garrett Horn Arrangements: Carlos Santana, Bill Ortiz & Jeff Cressman Acoustic Guitar & Keyboards: Rick Nowels Additional Electric Guitar: Rusty Anderson Drum Programming: Wayne Rodrigues Additional Percussion: Louis Conte



way album of the season. Schwartz' score amalgamates a bit of 'The Fantastics' and 'Hair' and contains several smashes."

"BREATHTAKING! A DELIGHTFUL

"In 'THE MAGIC SHOW' Stephen

("Godspell" and "Pippin") Schwartz is at the top of his form: the music is tuneful, gently rocking and playfully eclectic." —Alan Wallach, Newsday

"DOUG HENNING IS TERRIFICI HE IS THE GREATEST MAGICIAN I HAVE EVER SEEN. BRILLIANT. AMAZING." -Clive Barnes, N.Y. Times

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DOUG HENNING

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DALE SOULES - DAVID OGDEN STIERS
CHERYL BARNES - ANNIE MEGREEVEY - ROBERT LUPONE
SAM SCHACHT - ROALD STAFFORD - LOYD SANNES
ANITA MORRIS

DAVID CHAPMAN RANDY BARCELO RICHARD NESON MARVIN A KRAUSS MARVED RANDY BARCELO RICHARD NESON MARVIN A KRAUSS MARVED STORE A CONTROL OF THE STORE A CONTROL OF THE STORE A KRAUSS MARVED RESULT OF THE STORE A KRAUSS MARVED RESULT OF THE STORE A CONTROL OF

Associate Producer
NAN PEARLMAN OTTO & WINDSOR CASTING LTD. PHIL RAMONE
Direction and Dances by
GROVER DALE





ALBUM PRODUCED BY PHIL RAMONE AND STEPHEN SCHWARTZ





SIDE 1	
UP TO HIS OLD TRICKS	Entire Company
SOLID SILVER PLATFORM SHOES	Cheryl Bernes, Annie McGreevey
LION TAMER	Dale Soules
STYLE	David Ogden Stiers and Company
TWO'S COMPANY	Cheryl Bernes, Annie McGreevey
SIDE 2	
CHARMIN'S LAMENT	Anita Morris
THE GOLDFARB VARIATIONS	Cheryl Barnes, David Ogden Stiers, Annie McGreevey. Robert LuPone and Anita Morris
WEST END AVENUE	Date Soules
SWEET, SWEET, SWEET	Anita Morris, Robert LuPone, Loyd Sennes, Ronald Stafford and Doug Henning
BEFORE YOUR VERY EYES	Chervi Bernes, Annie McGreevey
FINALE	Entire Compeny

Cover Art: David Byrd • Photography: Kenn Duncen
Album Design: The Music Agency • Art Direction: Beverly Weinstein

# 1974 BELL RECORDS. A Division of Columbia Pictures Industries, Inc.
1776 Broadway, New York, New York 10019 Printed in U.S.A.

Recorded at A&R Recording Associete Engineer: Glenn Berger Mastaring: Al Brown

All selections published by Belwin-Mills Publishing Corp. and Grey Dog Music (ASCAP)



SIDE 1

UP TO HIS DLD TRICKS

Hey, can't you just feel the strange excitement.
The quiet commotion that we share.
There's something like tingling in the darkness.
There's something electric in the air.
Cause there's one thing I know turns a man of sixty.
Back into a child of six. Back into a child of six: Watching Dunninger, Houdini Or Doug—the magic man Up to his old tricks

You go spend an evening at the movies And smile at the shadows on the screen You turn on a radio or record And dance to a voice you've never seen But they don't make you gasp like a silly schoolboy Or giggle like a bunch of hicks Not like Dunninger, Houdini Or Doug-the magic man Up to his old tricks

Clap clap Pop up the dusty flowers Break out the bowl of goldfish and the scarves Doh . . . shh . . . Saw the beautiful lady in half Again. . . .

Wasn't that illusion fun? Not if you know how it's done It may not be the world's most esteemed profession But it sure beats law or politics So here's to Dunninger, Houdini And Doug—our magic man Up to his old tricks.

SOLID SILVER PLATFORM SHOES I'm a superstar from top to bottom As any idiot can see

As any lolot can see If you want credentials—man, I got em (And that goes double for me) Anywhere we've ever went We've heard adoring fans scream Since we've come to represent The American dream Cameras flash, people cheer

Everytime I appear What've I got that makes me news A solid gold record And solid silver platform shoes Sold out concerts in the park Cover of Time and After Dark got more fame than I can use With my solid gold record And solid silver platform shoes I don't care if they rip the street up Dr if they're too heavy to lift my feet up Long as I can say each time I start out Bette Midler—eat your heart out

New I didn't make it overnight I had to struggle, I had to fight I'm almost nineteen—I've paid my dues For my solid gold record And solid silver platform shoes

How much more of this can you take? Alice Cooper—hang up your snake And when I die young like all rock greats I'll go trucking on through the poarly gates All of my sins they'll excuse Cause how could old St. Pete refuse a doll ad-Mittanco when he sees her super solid Two foot flat Silver platform shoes

I INN TAMER

I'd like to be a lion tamer I'd like to be a lion tamer Sequins and tights and silk top hats I know I could be a lion tamer I've always gotten along with cats I'd have a whip but never use it I'd simply hold it in my hand I want to be a lion tamer If I could be a lion tamer I would be someone grand I couldn't be a ballerina I never could stand on my toes I couldn't be a Spanish dancer

I'd look ridiculous with a rose But everyone has a special calling Something that only he can do I could be such a lion tamer If I could be a lion tames I would be special too I could begin with baby leopards Move on to tiger cubs and then After I learn to handle lions Maybe I could work up To men

I never wanted fancy mansions Butters and footmen liveried I never wanted lots of money Money can't buy what I really need I never prayed for any favors But bere I am on knobby knee Please let me be a lion tamer If I could be a lion tame: Wouldn't he have to

STYLE As I was saying to my dear old friend, Rex Reed, the other day As I was saying to my user old friend, her necu, the fo succeed You don't want brains or talent, diligence or guile No, my simple little friend, the thing you need To make your way Is what us holitiest-toits in the uppermost crust have The one thing you must have Is style

It's a matter of style, flair It's a matter of style, flair Je ne sais quoi Without it you're a bust You gotta come on with that smile, that air That qu'est-ce que c'est ça As I told Jascha Heifetz In our line of life it's

They say clothes make the man if they beautifully adorn ya From culf to trouser leg to blouse

Now my clothes of course are by Devore of California
And who does yours—Levi Strauss

It's a matter of style, flair Je ne sais quoi Bravura, so to speak You gotta come on with that smile, that air That qu'est-ce que c'est ça As I told Karen Horney The day I was born I Was chic

Alouette, gentil alouette Alouette, je te plumerait I don't mean to undercut you You're a cute kid, sonny, but you Haven't a chance of success No, don't thank me—I know

Quelle largesse

You can see I got style, flair Je ne sais quoi That's what turns the wheel As I told Corrad Hilton It gives us that built-in Appeal

When a smart-looking gent leads a classy mademoiselle in You figure he's a classy man Now I've got this Garbo, this Salome, this Helen And who've you got—Raggedy Ann You don't have the style, flair

You don't have the agre, then Je ne sais quoi sy Je ne sais quoi sy Je ne sais quoi sy You gotta come on with that smile, that air That qu'est-ce que c'est ça And as I told Carlo Ponti It's who's got the gentii plumerant Gentil plumerait
Face it, kid—vou're out of your league.

TWD'S CDMPANY

Hey, you, with the sorrowful gaze Hey, you, with the sorrowful gaze You better start singing the blues You're due for one of those days You're in for a psychological bruise I hate to speak in cliches Still what can I say, but It's time to trot out that well-worn phrase flees are (Here we go) Two's company And three is a you-know-what I'll bet you a million lira

Honey, you're about to hear a See-ya-later if you ever heard one Two's company And little lady, you're the third one (Wave goodbye) It's a famous if unwritten Law that when a man is smitten How he treats his other friends is obscene Two's company Two's company And you are suddenly a one-girl mob-scene Ain't it rotten feeling like a second fiddle A third nostri), a fourth muskaleer Ain't it rotten feeling like a fifth wheel Well, your sixth sense cughta teil you, dear Before the hints get any louder Now's the time to take a powder You're about as welcome as a skunk at a tea

Which makes you nothin but a C-R-D-W-D Two's company Doncha know that two's company So you better part company With us at the count of one Two Three.

SIDE 2 CHARMIN'S LAMENT

I'm a very sensitive person That someone's put a curse on Which makes me regret my obvious femininity Cause whenever some Faust or latter-day Merlin Conjures a babe up or summons a girl in For a bash in the Bronx or an orgy in Berlin It always seems to be me

Every time my day's been taxing And I'm finally relaxing Over a book or barbeque I'll be whisked off by a warlock And hear his bedroom door lock Being a dream come true If I take a half an hour

To try and grab a showe

I'm teleported through the blue By some magi who'll undress me And start shouting "Open ses'me It's a nightmare Being a dream come true

So take pity And listen when I say If you ever see a dream walking Please walk the other way And any day I put a hitch in Creating in my kitchen
Whipping up a nifty ragout
I'll appear before a genie
Who wants me to roast his weenie It's such a nightmare Being everybody's dream, . .

Every second-rate Syeingali seems to think it's jolly Every second-rate Sveingali seems to think It's jolly To evoke me at his whim And each non compos mentis sorceror's apprentice Assumes that I exist for him I've been sped from my bed by a wizard named Fred To be spread-ageled under a cedar I've been shocked and unfrocked at a Walpurgisnacht Tell me, where is Sloria's Steinem when you need her?

Just because I'm a beauty Is it my civic duty To help test every taboo? Giving out all that satisfaction Could put a girl in traction Now this nut wants to cut me in two Oh, it's a nightmare It's such a nightmare Being everybody's dream come true.



WEST END AVENUE

To your roots

With double locks

You won't get me

lawyers on parade Watch the brokers in their worsted and the admen in their suede

and you conden

West End Avenue

I'd like to be a lion tamer

Sequins and tights and black hip boots I know I could be a lion tamer

But I guess I'm never gonna learn Cause when the bloom is off your dreams, you'd best

All of your life you wake up to the taxis and the

chimes To the bathroom with the roaches and the

Babies in carts and poodles barking

West End Avenue
Planning the day around the parking
You tell yourself I will be free
West End Avenue

All of your life you watch the shrinks and

While upstairs a soprano tries to sing the waitz from La Boheme

And you watch em and you listen and you judge

THE COLDEADS VASIATIONS -

**FELDMAN** MANNY

Oh, my God. it's

finally happened

and oh, say a

pair How is my hair?

Is my mascara

on thick enough?

sew my stocking Dh. my God. my

knees are knocking

I'll hake a cake for yo

if you will make me a

I oughta make up a

list of what not to do, but there are too many

things that I've got to do

Tell me quick, should I

no, say a

Wear a

Goldfarb is coming to

see me tonight and by this time tomorrow my

happened Goldfarb is coming to see me tonight and by this time tomorrow my name will be bright as the Manhattan skyline—oh, God, where's my eveliner? Look at me on the Swaying, dizzy staying busy praying that my hair ain't frizzy

Goldfarb is coming to see me tonight and by this time tomorrow my name will be bright— Look at me on the road to recovery of kinky farb . likes it more and quick, should I, farb—now should ! Wear a go say a prayer?

Is my mascara on thick enough? There are too many things things that I've got to do Know my blocking sew my stocking Oh, my God, my knees are knocking Goldfarb, wherever you

I know how clever you are

make me a . .

say a pair I've gotta lav is on thick enough Oh, my God it's happened Putting all pretense and further ado aside Goldfarb is coming to save me from suicide Goldfarb oldfarb

happened

please, make me a

FELDMAN

clever you are, so make me a star

DINA, OONNA, FELDMAN and MANNY

I'm as jittery as a chorus kid

Find the Arrid and pass the Lavoris, kid Will it bother you if I smoke again? No, don't tell me my zipper just broke again! Darling Goldfarb, wherever

My mother will worship you someplace where we'll be a Christ, I'm getting a rash Still I wonder may go under---Should I be cool as the tail of a comet or greet him so warmly, I'd break a thermometer?

rip, cause I'm telling you, this is my red-lette

Now that Goldfarb's on his way:

OINA, OONNA, FELOMAN, and MANNY If I don't faint or throw up or drop dead, let 'er

nervous

from it-

Whons I

Would it be bugging him farb. . . if I keep hugging him? No far

Whoops, I

Goldfarh is comine to turn this archaic old Fillmore Passaic, where stars'll contract to try out their act Should I bless him. red with shyness' Address him as your highness or Sir? I've gotta lay it on thick enough Oh, my God, it's finally happened Finally I'll see all this

Oh, my God, it's

crap end Goldfarb jeez Goldfarb

MANNY

Dear Mister Goldfarb

Make me a sta

My big chance depends on whether

I can pull myself together Still, this has a certain aura And they tell you quit while you're ahead!

CHARMIN

DONNA Goldfarb wherever you are We know how clever you are my mother will worship you he can book us

I'm not No fat I always knew I would ond up a winner-oh, why did I have to have

breakfast with the Times
And you subway to school with kids whose folks
all live in twenty blocks In a high-rise rented carton or a co-op brownstone box

please, make me a . . .

But you were meant to really fly Goodbye, goodbye And then suddenly you're out there on your owh But you forgot that free could also mean alone And when all that freedom gets too much for you

Delis and laundromats and gay bars

Only a block away from 7sh w's

What do you do You pack up your boots and blue eans and your records and your pride
And you tell yourself you ventured and you tell

yourself you tried

And it's back to the surly deermen and the canopies you go
And the busses seem to chuckle and the towers

Find me a golden cage to perch in West End Avenue Open your arms to one more urchin

Who's crawling back to mama's den West End Avenue ALL SELECTIONS

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When the villains and he bad guys Got you wishin you were lead Got you sighin with the swiguys Got you crysin in your bed When they got you feelin blish boy Mon her. Hoo, boy

Sk EET, SWEET EET, SWEET
When the of you feeling that life
Is for the perhal birds
And they're anding your defeat
Just remember, at the wise man said
Recall those the will title words
And say them will title words
Revenge is sweet

Just see red And you'll suddenly dance to a brand new beat Sweet, sweet, sweet Revenge Now it's written in the Bible

Gotta turn the other cheek While you're doing it they're liable To give your nose a tweak Let em keep it up and junior Soon you're Up that creek Where there ain't no book ever could compete With sweet, sweet, sweet Revenge Don't it seem a little foolish to let a Guy stick in the knife When there's nothing like a good old vendena To put back some joy in your life

Forget about your fudge Sara Lee'll seem a dumb cake Betty Crocker is a drudge Need no pudding on the menu Hold a grudge note a groups Cause you'll never eat such a tasty treat As sweet, sweet, sweet... (You ain't never even discussed desserts Til you've handed somebody his just desserts)

Forget about your crumb cake

When they ruin your disposition And they got you feelin ill You can run to a physician And he'll offer you a pill But you're never gonna feel good You can stand right up on your own two tiny feet And get sweet, sweet, sweet .

BEFORE YOUR VERY EYES Baby, baby, look around you Right before your very eyes Baby, baby, love has found you Right before your very eyes Baby, baby, isn't it true It caught you by surprise But you can't ignore

Baby, baby, what do you see Right before your very eyes Pretty baby, are you looking at me Right hefore your very eyes Baby, baby, my love's gonna be Cascading from the skies

Babe, I'll take you to heaven and beyond With a wave of my ever-lovin wand Babe, I'll answer your wishes and commands With a snap of my fingers And a clap of my hands

Baby, baby, look around you Right before your very eyes Baby, watch your wishes come true Right before your very eyes Baby, baby, what can I do To make you realize

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Working on a flat surfece, fold the right end of the strlp back and up along the line AB (see Fig. 3). Three red triangles should now eppear next to each other. Next, fold the left end of the strip at CD up and toward the other red triengles (see Fig. 4). Slip the yellow triangle under so it faces the other yellow triengle. Five red triangles and two white triangles are face up (see Fig. 5). Finelly, fold the extra white triangle down. Paste the two white triangles together so that you have a completed hexagon with all red triangles facing up and ell the blue on the underside.

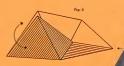




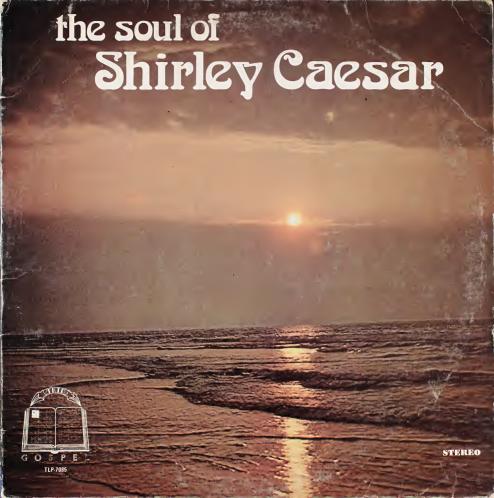


You ere now ready to flex end unfold dezzling geometric patterns end

colors. Pinch eny two edjacent red triengles together and push the two triengles opposite them toward the center (see Fig. 6) so that blue is showing on the outside. Without releasing your fingers use your thumbs to open up the hexeflexagon from the bottom so that blue is face up and e new, third color In face down. If the hexagon doesn't open, don't force It-just flatten It out and try folding e new set of two triangles. Repeated random flexing end roteting will turn up all six colored feces. However, you may notice that red, yellow end blue show up more frequently then violet end green. Orenge is the most clusive end difficult face to uncover. A surprise ewelts you when the orenge fece does show up. (Broad hint: if the hexeflexegon "locks" into e fixed cycle, move onto the next corner).



As you experiment end pley with your hexaflexegon, you will be continuelly rewerded with dezzling combinations of color end pettern—you have created your very own megic adventure.



### the soul of Shirley Caesar



### SIDE A

- RAPTURE (2:52) YOU MAY NOT BELIEVE IT (2:59)
- THE LAST DAYS (3:49)
- HE HEARD MY CRY (3:50) THE BRIDE OF JESUS (3:08)

### SIDE B

- HE NEVER SLEEPS (2:19)
- I WON'T BE BACK NO MORE (4:55) I GAVE MY ALL TO THE LORD (1:57)
- PACKING AND GETTING READY TO GO (2:58) AT THE CROSS (3:08)



TLP-7085

THIS ALBUM ALSO AVAILABLE ON 8-TRACK STEREO CARTRIOGE WRITE FOR FREE CATALOG

TRIP RECORDS, A PRODUCT OF SPRINGBOARD INTERNATIONAL RECORDS, INC., 8295 SUNSET BLVO., LOS ANGELES, CA. 90046



### Спілка Української Молоді Америки. Інк.

ОСЕРЕДОК ім. ген.-хор. М. ТАРНАВСЬКОГО В ПАССАРІК, Н. ДЖ.



### Ukrainian American Youth Association, Inc.

BRANCH of Lt. Gen. M. TARNAWSKY
IN PASSAIC, N. J.

### "The Young eagles"

"WHI ОРИИ" тріо, в склалі їрка, Стефанії та Петра ДУЧИИ (в літах: 15, 13 і 17 за порядком) були членами СУМА від семи літ. Вони мали свою першу лекцію на бандурі у Іхнього вчителя п.В.Васькова три роки тому ше в 1975 р. Від тих пір, вони брали участь у багаться виступах і на Українській Телетередачі (WTVG) яку провадить п.Р.Маринович. Це тріо молодих бандуристів эробии вес багато, щоб горилилес ними їхні батьки, вони визвили українську здачу і далі правототь для славы СУМА в разом і УКРАЇНИ.



"THE YOUNG EAGLES" trio, comprised of George, Stephanie, and Peter LUCZKA (ages 15, 13, and 17 respectively) have been members of SUMA since the age of seven. They had their first bandura lesson from their teacher Kr.Y. Waskit three years ago in 1975. Since then they have appeared in numerous concerts and on the Ukrainian Nelody Hour (WTVG) hosted by Mr.R.Marynowich. These three young bandurists have accomplished much for their parents pride, their Ukrainian heritage, and are working for the glory of SUMA and UKRAINE.

Vladimir waskiw

### SIDE 1

1. THROUGH THE WIDE FIELD YEPER HOJE HUPOKES	
2. IT'S HARD TO LIVE TOWNO B CRITI HPARELHOMY	
3. THE WIND KEEPS BLOWING BITEP BIG, HOBIBAC	Lyrics by T.SHEVCHENKO Music by SNIZHNYI
4. A TAVERN IN THE FIELD y DOJI KOPYOMKA	Ukr.Folk Song Народня Пісня
5. THE COSSACKS WHISTLED BACGNCTAIN KOBAYEHLKN	
6. THE LOVEABLE COSSACK	Ukr.Folk Song Народня Пісня
7. ME AND MY DARK COMPLEXION. ON, YOPHA H, CM YOPHA	Carpathian Song Карпатська Пісня

1.	THE BROWN	EYES CRYED	Song of the Повстанська	

S T D F 2

2.	THROUGH THE	FIELDS(1943)	Lyrics and Music bros. A & S.MALIU	

~	munoman	miir	TITT T LOTTO			
٥٠	THRUUGH	THE	VILLAGES	Lyrics	by	V. WASKIW

4.	Lt.	"NEZ	LOMNYI!		Lyrics	s by	UPA	Sgt.	
	4010	DRNN	HESMOMHNN.	(1945)					
					Music	bv	"YUR	CHENKO	) "

5. DARLING, GO AWAY...... Song of the UPA LIN BLE MEHE, TN MON KOXAHA. HOBETAHERA HICHA

6. THE COSSACK RODE TO WAR... Ukr. Folk Song

7. I JOINED THE INSURGENTS... Lyrics by "KOBZAR" SICHOCOBOS T B HOBOTAHUI Music by "KOBZAR" Sanucaho: CHOMMA, Jiro 1945

COVER DESIGN

V WASKIW

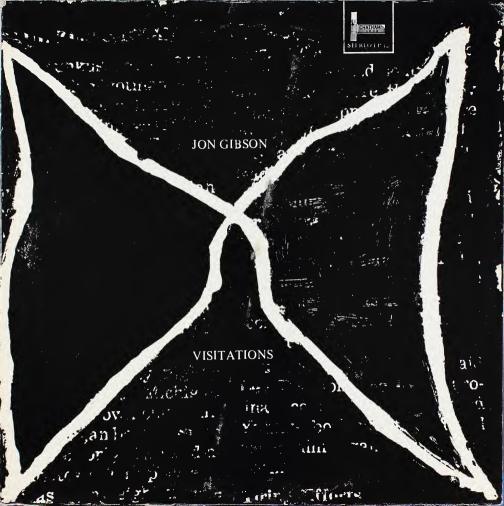
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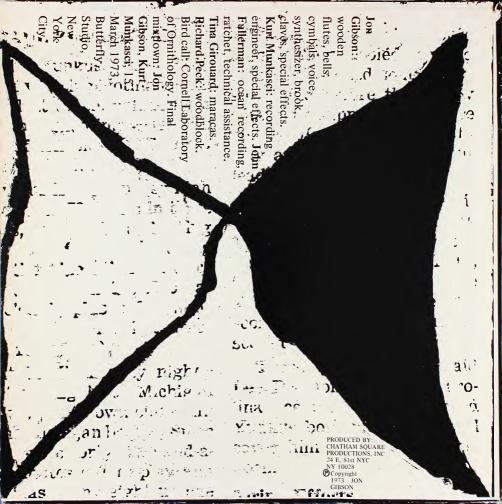
RECORDED and PRODUCED BY



NEWARK, DELAWARE 19711

8062N2







### STEVE KARLISKI/GOTTA KEEP MOVIN'





#### STEVE KARLISKI/GOTTA KEEP MOVIN'

Karliski. What does a name mean? What can one tell about the nature of a person from his name? Obviously, nothing at all.

We ordinary people only reveal ourselves privately, to our families, friends and others, but especially to those we love most. How fortunate a person must be, like Steve Karliski, to be born a musical poet; to be able to express ideas, emotions and random thoughts about life to the world through a song; to communicate with the world through the medium of one of mankind's oldest blessings . . . music!

Those who are familiar with Steve's hit songs know his unusual sensitivity. Stark reality is usually there also, sometimes sweet, often not. But always you'll find the Karliski trademark, the punch-lines that underscore the punch-thoughts. Two of Steve's number one songs are included in this album, MOLLY and FOR LOVING YOU. Both have been recorded by top artists, and their recordings are well known. But one pleasant surprise in this album is to hear the way Steve sings them. The other pleasant surprises in store for the listener are the other songs in this album . . . the way Steve wrote them and the way he sings them.

Steve was born in Canada after his parents emigrated from the Ukraine. It's Canada that's home for Steve, it's where he grew up, it's his heritage and tradition.

Incidentally, Steve requested there be no liner notes on his album. The ultimate realist, all that matters from his viewpoint are the songs inside. However, Steve's a very interesting fellow, a perfect gentleman also. It would be a shame not to mention this on the outside of his album . . . because after all, inside the songs speak to you, the listener . . . and there are some things about Steve you'd never know, just by listening.

Leon Brettler

(Steve Karliski) Screen-Gems, Columbia (Steve Karliski) Painted Desert-Mad Hatter

#### SIDE ONE

GC	ATT	KEEP	MOVIN'	

(Steve Karliski) Multimood Music Inc. 2. TAKES A WOMAN LIKE YOU (Steve Kartiski) Multimond Music Inc. 3. ASK ME ANYTHING (Steve Karliski) Multimood Music Inc.

4. HOME COMES THE HERO (Steve Karliski) Multimood Music Inc. 5. AND THEN CAME THE BAD YEARS (Steve Karliski) Multimood Music Inc.

#### SIDE TWO

MOLLY
FOR LOVING YOU
NOT THE WAY THAT THEY USED TO

(Steve Karliski) Multimood Music Inc. 4. AT LEAST ONE TIME (Steve Karliski) Multimood Music Inc. 5. THINK OF THE GOOD TIMES (Steve Karliski) Multimood Music Inc.

ALL SONGS ARE BMI

Produced by Steve Karliski Engineer/Art Polhemus

Recorded at Coordinated Sound Studios, New York City for Double M Productions, 16 West 61st Street, New York, New York 10023

In Canada: Double M Productions, 1396 St. Catherine St., W., Suite 307/08, Montreal 107, Que., Canada

Photographs & Design/Sam Alexander

Með beztu kveðju



# HAUKUR MORTHENS



#### HAUKUR MORTHENS

Ég lít til baka Eins og fuglinn frjáls Við gluggann Gleym mér ei Rósamunda Bátarnir á firðinum Horfðu á mánann Ég skal bíða þín Til eru fræ Glatt á hjalla Copenhagen Hitti ég vin minn? H jalað við strengi Með beztu kveðju

LÖGIN ÚTSETT AF EYÞÓRI ÞORLÁKSSYNI



Með beztu kveðju

Ef tekinn væri saman listi yfir íslenzkar dægurlagahljámplötur frá upphafi, kæmi nafn HAUKS MORTHENS æði aft fram, Fyrsta platan hans kom út 1953, titillagið samd Haukur sjálfur, Ó borg, min borg. Lagið á baksiðunni var Hvar ertu, eftir Oliver Guðmundsson. Siðan rak hver platan aðra, og allar fengu þær fráerar möttökur. Sigurganga Hauks Marthens var hafin. Lägin greyptust inn í huga fólksins, til sjávar ag sveita, ag það raulaði með Hauk: Ó, Stina, Istanbul, Ég er kominn heim, eða Bjössi kvennagull. 1958-59 var rokkæðið svonefnda í hápunkti -Haukur var með á nátunum ag söng Rokk Calypso í réttunum ag Láa litla á Brú, og móttökurnar varu glæsilegar. Sigurgangan hélt áfram, Haukur var skrifaður fyrir vinsælasta laginu 19á2 og 19á3, en það voru lögin Hulda og Blátt lítið blóm eitt er. Síðasta platan hans kom út fyrir jálin 1964, hér var um LP-plötu að ræða, þar sem Haukur söng jóla- og barnalög, fékk hún mjög gáðar máttökur og seldist í stóru upplagi. - En það er ekki fyrr en núna, fjórum árum síðar, að Haukur tekur upp þráðinn á ný. Aftur er hér um LP-plötu að ræða, 14 íslenzk og erlend lög hljóðrituð í stereo í kángsins Kaupmannahöfn. – Eyþár Þarláksson er einn af meðlimum hljómsveitarinnar, en hann útsetti öll lögin. - Flutningur Hauks Morthens á þessum lögum sannar áþreifanlega, að hann á sva sanna lega erindi inn á hljámplátumarkaðinn á ný. Það er ávallt eitthvað sérstakt við túlkun hans. Þetta átti ekki að vera neinn lofgerðaráður, enda með öllu óbarfi að fara mörgum arðum um hæfileika Hauks, tuttugu ára söngferill og rúmlega það, hefur skilið eftir spar, sem steypt eru í sögu músiklifs okkar, spor, sem aldrei verða út máð.

UPPTAKA: ALBRECHTSEN TONESTUDIE

**STEREO** EINNIG MONO



Benedikt Viggásson



CORDS: MASTER CORDS TO THE PARTY OF THE PART CBS The DECEMBER OF THE PROPERTY O LDIGITA **WARTER** SECULIAR TO THE TRUE SECULIAR Sac

CORDS MASTERIOR CORES DIGITA SHOWING CHINA







WHITE SNAKE (BLIND MAN)

Life 300



STEREO

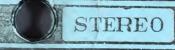


- 1 Fool for your loving
- 2 Sweet talker
- 3 Ready an willing
- 4 Carry your load
- 5 Blind man



WHITE SNAKE (BLIND MAN)

Life 300



- 1 Ain't gonna cry no more
- 2 Love man
- 3 Black and blue
- 4 She's A womnan

HIGH SIER TOLICH

Bell Donna

10%.



SIDE 1

- Bell Donna
- 2. Kind of Woman
- 3. Stop Draggin My Heart Around
- 4. Think About It
- 5. After The Glitter Fades

HIGH STEREO LICH

# Bell Donna

SIDE 2

- 1. Edge of Seventeen
- How Still My Love
- Leather and Lace
- 4. Outside The Rain
- The Highwayman

# THE GOSPEL HUMMINGBIRDS

"Route '66' To Heaven"

W. & E. RECORDS



W&E LPS-13 STEREO Side 1.

1. ANY DAY (R.O.Tyler)
2. LORD, DON'T MOVE THE MOUNTAIN.
(R.O.Tyler)
3. COME ON JESUS. (Nichols)
4. PRAY UNTIL JESUS COMES.
(Nichols-Joe A.Thomas)
Willie Evans Music Publ., BMI
Copyright 1980
W&E Records

# THE GOSPEL HUMMINGBIRDS

"Route '66' To Heaven"

W. & E. RECORDS



W&E LPS-13 STEREO Side 2

1. SWING LOW SWEET CHARIOT.
(Arr.: Joe A Thomas, Lead-C.Nichols)
2. DON'T LET THE DEVIL RIDE. (R O Tyler)
3. IF IT WAS'NT FOR THE LORD. (R.B.Keys)
4. A BETTER HOME. (Tyler)
5. TROUBLE DON'T LAST ALWAYS.
(C.Nichols)
Willie Evans Music Publ.,BMI.
Copyright 1980
W&E Records.

MANUFACTURED by
UNITED
SOUND
RECORDERS



BURBANK, CAL.

"SWISS ON WRY"

SAN LEANDRO HIGH JAZZ LAB BAND

Director: Joseph A. Zawistowski



S T E R E O USR 3270

- 1. MARCHE (Mike Francis)
- 2. CHANNEL ONE SUITE (Bill Reddie)
- 3. RUTH
  (Bill Holman)

Recorded by CCRS at Pavilion Studios

Side 2

MANUFACTURED by
UNITED
SOUND
RECORDERS



"SWISS ON WRY"

SAN LEANDRO HIGH JAZZ LAB BAND

Director: Joseph A. Zawistowski



S T E R B O USR 3270

- 1. MIDNIGHT COWBOY SUITE (John Barry, arr. Phil Herring) Vocal: Terri Ghiglione
- 2. SUITE FOR JAZZ ORCHESTRA AND STRING QUARTET (Mike Francis) (Recorded Live at the Reno Jazz Festival 1971)
  I. 15/4 Rock II. Ballade
  III. Fast: Up Tempo

Recorded by CCRS at Pavilion Studios



### the punsters • boardwalk santa



33 ½ rpm rb-002A

- boardwalk santa/ghetto santa 2:34 (R. Kaplow - T. Korzun)
- 2. my heart's in gridlock 2:20 (R. Kaplow)
- 3. what's so funny? 2:34 (M. Townsend)

a punsters production

® & <sup>©</sup> R. Kaplow & T. Korzun



### the punsters • boardwalk santa

2



33 <sup>1</sup>/<sub>3</sub> rpm rb-002B

- 1. shell game 1:59 (C. Presti)
- 2. i asked the angels 3:05 (R. Kaplow)
- 3. baghdad daddy 1:40 (R. Kaplow - T. Korzun)
- 4. i dreamt i dreamt of gefilte fish 1:15 (R. Kaplow M. Townsend)

a punsters production

® & R. Kaplow & T. Korzun

A SAC-PCM

# sondarts

665 Harrison Street, San Francisco, CA 94107 • (415) 781-6306

# atory series

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Side A

#### NUMBER

#### SONIC ARTS SYMPHONIC PERCUSSION CONSORTIUM

Overture in Percussion 4:40 COMP. A.J. CIRONE: CIRONE PUB. . . . . .

Stop Time Rag

Triptych - 3rd Movement
COMP. A.J. CIRONE: CIRONE PUB. .... 5:35

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A SAC-PCM RECORD OTM

# sonkark

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#### NUMBER

Side B

#### SONIC ARTS SYMPHONIC PERCUSSION CONSORTIUM

Japanese Impressions

COMP. A.J. CIRONE: CIRONE PUB. . . . . . .

Log Cabin Blues

COMP. GEO. HAMILTON GREEN;

GUARD BMI. 2:09

4/4 For Four
COMP A.J. CIRONE: CIRONE PUB. 5:28

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#### THE SUN TONES / FIDDLER

SIDE 1



LPS 7309 A

- 1. SHOW ME WHERE THE GOOD TIMES ARE (Roberts / Jacobson)
- 2. THEY WROTE 'EM IN THE GOOD 'OLE DAYS (Cokeroft/Cokeroft)
  - 3. DANNY BOY Traditional (Weatherly)
- 4. I WANT TO HEAR A YANKEE DOODLE TUNE
  - THE YANKEE DOODLE BOY (Cohan)
    5. DOWN THE LANE OF MEMORY

(Ferris, Boston, Frazier)

MEMORIES (Kahn, VanAlstyne)



#### THE SUN TONES / FIDDLER

SIDE 2



LPS 7309 B

1. FIDDLER ON THE ROOF — Selections (Bock/Harnick)

2. IF (Gates)

3. SPEAK SOFTLY LOVE (Rota/Kusik)

4. MAY EACH DAY (Greene/Wyle)

## FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N. Y.C. 10023 Long Playing Non-Breakable Micro Groove 33, 1/3 RPM

#### EARLY SYNCOPATED DANCE MUSIC

Cakewalks, Two-Steps, Tross, and Glides
Compiled and annotated by DAVIC A. JASEN

SIDE ONE



RF 37 A

- 1. At a Georgia Camb Meeting Souse's Band
- Smoky Wakes Columbia Orch.
- 3. Create Belles Metropolitism Orch.
- 4. King Charricleer Prince's Band
  - Zonophone Contert Band
- 6. Kentucky Kur Up Pryor's Banu
- 7) The Minstrel Band Fryor's Band
- S. Griscly Bear Pryor's Band

8 1978 by Polyways Records & Service Cryp.

## **FOLKWAYS** Records

AND SERVICE CORP., 43 W. 61st St., N.Y.C. 10023 Long Playing Non-Breakable Micro Groove 33-1/3 RPM

#### EARLY SYNCOPATED DANCE MUSIC

Compiled and annotated by DAVID A, JASEN

SIDE TWO



**RF 37 B** 

- 1. Gertrude Hoffman Glide Walter B. Rogers Band
- 2. Too Much Mustard Walter B. Rogers Band 3. Everybody Two-Step Military Band
- 5. One Step Instruction
- 6. Bon Ton One Step Conway's Band
- 7. The Dancing Deacon Jim Europe's Hell Fighters 8. Bees Knees Original Memphis Five

© 1978 by Folkways Records & Service Corp.

# ZIELI BAND With Hammond Organ

ARRIVEDERCI OCEANIC THE BOOGALOO DANCE

DRC-62870 Side 1



#### **MONO-STEREO**

- I. ALLEY CAT
  ZORBA THE GREEK
  HULLY GULLY (Nera Nera)
  AMORE SCUSAMI
- 2. CIAO CIAO BAMBINA (Frug) VOLARE (Frug)
- 3. AL DI LA ARRIVEDERCI ROMA
- 4. RELEASE'ME . . .
  LOVE ME WITH ALL YOUR HEART

# ZIELI BAND With Hammond Organ

TORNA SORRENTO

I. VICINO O MARE

I TE VURRIA VASA

COMME FACETTE MAMMETA (Tarantella)

DRC-62870 Side 2



**MONO-STEREO** 

O SOLE MIO

- 2. O'PAESE DO'SOLE
  TAZZA E CAFE
  FUNICULI FUNICULA (Tarantella)
  TORNA
- 3. STATTE VICINO A ME
  CHELLA'LLA
  DICITENCIELLO VUIE (Te Voglio Bene)
- 4. DDOIE STELLE SO' CADUTE MALAFEMMENA
- 5. TRULLALLERO (Tarantella)
  LILY THE PINK (Drinka Drinka)

# **OLDIES SERIES**



331/3 R.P.M.

0-86611 STEREO



(Bernard Edwards & Nile Rodgers) Chic Music, Inc., BMI ST-DK-37156-SP

Produced by Nile Rodgers and Bernard Edwards
For The CHIC Organization Ltd.
Released: June, 1979 on Atlantic DK 4801

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Paramona Recognization Ltd.
Released: June, 1979 on Atla



# **OLDIES SERIES**



331/3 R.P.M.

0-86611 STEREO



#### REGINA **BABY LOVE**

**VOCAL/LONG VERSION/6:30** 

(Stephen Bray, Regina Richards, Mary Kessler) Black Lion Music/Regina Richards/Deutsch-Berardi Music Pub. Co./ April Music Inc./Maz Appeal Music, ASCAP ST-DM-49492-SP

Produced by Stephen P. Bray Executive Producer: Doug Breitbart Executive Producer: Doug Breitbart
Engineered by Michael Hutchinson
Mixed by S. Bray, M. Hutchinson & J.G. Hargreaves
Recorded and mixed at Saturn Sound, NYC
Released: April, 1986 on Atlantic 0-86813

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#### VANILLA FUDGE

# STEREO ATCO RECORDS

- 1. TICKET TO RIDE
  John Lennon-Paul McCartney
- 2. PEOPLE GET READY Curtis Mayfield
- 3. SHE'S NOT THERE Rod Argent
- 4. BANG BANG Sonny Bono

(ST-C-671075)

#### VANILLA FUDGE

# STEREO ATCO RECORDS

- 1. ILLUSIONS OF MY CHILDHOOD PART ONE
- 2. YOU KEEP ME HANGING ON Holland-Dozier-Holland
- 3. LLLUSIONS OF MY CHILDHOOD PART TWO
- 4. TAKE ME FOR A LITTLE WHILE
- 5. ILLUSIONS OF MY CHILDHOOD-PART THREE
- 6. ELEANOR RIGBY
  John Lennon-Paul McCartney

# **SOUND-ARTS**

A Product of Sound-Art Studios, Inc.

### FRANK SMOLLER TRIO

33½ rpm **Stereo** 



SA-52570-A Side 1

	Fly Me To The Moon You Are Too Beautiful	4:21
	Like Someone In Love	2:33
3.	Meditation	5:23
	Glad To Be Unhappy	2:42
5.	Speak Low	
	Noche de Rondo	8:09
6.	After All	
	Baubles Bangles and Beads	3:28

# **SOUND-ARTS**

A Product of Sound-Art Studios, Inc,

### FRANK SMOLLER TRIO

/3 rpm	SA-525 <b>70-</b> B <b>Side 2</b>	
1. Watch What Happ		
2. April In Paris	2:22	
3. Mario De La O Yours		
Masabi	2:33	
4. Spring Is Here		
Unforgettable	2:42	
5. Our Day Will Come		
6. Once In A While		
You're My Everythi	ng 2:23	
7. September Song	2:27	
8. Nighty-Night		
Dream	2:36	





STEREOPHONICS

#### NAZARET

SM 809

- 1 Holiday
  2 Showdown at the border
  3 Talkin' to one of the boys
  4 Heart's grown cold
  5 Fast cars

  WORK RESERVED UNAUTHORIZED PERFORMANCE BROAD LETTING AND CHILING AND CHILING

STEREOPHONIC

#### NAZARETH

SIDE



SM 809

1 Big boy
2 Talkin bout love
3 Fallen angel
4 Ship of dreams
5 Turning a new leaf

MORK RESERVED UNAUTHORIZED PERSORMANCE BROWN AND CAPTURE AND CAPTUR





### JIGH STERE

아틀라타리듬세숀、 ATLANTN RHYTHM SECTION Imaginary Lover

LB 85

SIDE 1

STEREO



33 13 R.P.M

- 1 Larce time
- 2 I'm not gonn let it bother me tonight
- 3 Normal love

OF THE RECORDED WORK RESERVE

Champagne jam

OFFICEWANCE DECENCESTING WAS CHANGE OF THE PROPERTY OF THE PRO

### GHSTEREC

아틀라타리듬섹숀 ATLANTN RHYTHW SECTION Imaginary Lover

LB 85

SIDE 2

STEREO

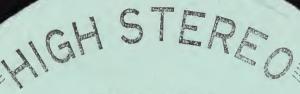


IRR.P.M

- Imaginary lover
- 2 The ballad of lois malone
- 3 The great escape
- Evileen

PERFORMANCE MONOCOTHES WAS CLASHES OF THE PARTY OF THE PA

THE RECORDED WORK RESERVED HEADTHORNIES



#### BILLY JOEL 빌리죠엘 MOVIN' OUT

509

SIDE

STEREO



- O1 Movin' out
- ©2 The stranger ©3 Just the way you are
- THE OWNER OF THE SECURDED WORK RESSERVED UKANTHORIZED 4 Scenes from an italian

### STEREO

BILLY JOEL 빌리죠엘 MOVIN' OUT

509

SIDE 2

STEREO



33 13 R.P.M

5 EVE.

Some of the Recorded Work RESERVED

- Only the good die young
- She's always a woman
- Get it right the first time
- Everybody has a dream

PERFORMANCE ANDRESSIVE HIS CHEMICAL HISTORY

STEREOPHON

#### GRAND FUNK RAILROAD **CLOSER TO HOME**

SIDE



SM

1 Sin's a good man's brother
2 Aimless lady
3 Nothing is the same
4 Mean mistreater
5 Get it together

SIM 912

OFFICE OF THE WAR PROPERTY OF THE PROPERTY OF

STEREOPHONICS

#### GRAND FUNK RAILROAD CLOSER TO HOME

SIDE



- 1 1 a 2 Hookea 3 I'm your cap.

# Popular Photography's MUSIC 'ROUND THE WORLD



SIDE ONE

ZDS 76B-1 33-1/3 FIPM

**VOLUME I** 

THE BRITISH ISLES

# MUSIC 'ROUND THE WORLD

SIDE TWO

ZDS 768-2 33-1/3 RPM

**VOLUME I** 

**SCANDINAVIA** 

# Popular Photography's MUSIC 'ROUND THE WORLD

SIDE ONE

ZDS 769-1 33-1/3 RPM

**VOLUME II** 

SPAIN AND PORTUGAL

#### Popular Photography's

## MUSIC 'ROUND THE WORLD

SIDE TWO

ZDS 769-2 33-1/3 RPM

**VOLUME II** 

**ITALY** 

#### Popular Photography's

## MUSIC 'ROUND THE WORLD



SIDE ONE

ZDS 770-1 33-1/3 RPM

**VÖLUME III** 

GERMANY, AUSTRIA AND SWITZERLAND

# MUSIC 'ROUND THE WORLD

SIDE TWO

ZDS 770-2 33-1/3 RPM

**VOLUME III** 

FRANCE AND HOLLAND

# MUSIC 'ROUND THE WORLD

SIDE ONE

ZDS 771-1 33-1/3 RPM

**VOLUME IV** 

THE MIDDLE EAST

# Popular Photography's MUSIC 'ROUND THE WORLD

SIDE TWO



ZDS 771-2 33-1/3 RPM

**VOLUME IV** 

USSR AND EASTERN EUROPE

#### Popular Photography's

## MUSIC 'ROUND THE WORLD



SIDE ONE

ZDS 772-1 33-1/3 RPM

**VOLUME V** 

HONG KONG AND JAPAN

# Popular Photography's MUSIC 'ROUND THE WORLD

SIDE TWO

ZDS 772-2 33-1/3 RPM

**VOLUME V** 

INDIA, MANILA, BANGKOK, BALI, HAWAII

# MUSIC 'ROUND THE WORLD



SIDE ONE

ZDS 773-1 33-1/3 RPM

**VOLUME VI** 

**SOUTH AMERICA** 

Popular Photography's

## MUSIC 'ROUND THE WORLD



SIDE TWO

ZDS 773-2 33-1/3 RPM

**VOLUME VI** 

CARIBBEAN ISLANDS
AND MEXICO





**VPRD 5878 A** 



4645-5878-

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SLEDGE HAMMER

(L. Bartley & A. Kelly)

Merciless

DUPLICATION OR COPYING ARE WOLATONS OF ROLL OF ROLL



WOOF WOOF

(J. Williams & A. Kelly)

Don Yute

DUPLICATION OR COPYING ARE WOUNDS

CALIF. 28. ( LOS ANGELES

...visual sound

#### EREC OF THE ROCKIN' FIFTIES

BOBB

RHYTHM SIDE





**IST-7205** 

RECORDS, INC LIBERTY

- YOU WANNA DANCE (B. Freeman)
- LOLLIPOP (J. Dixon-B. Ross)
- SCHOOL DAYS (C. Berry)
- (Venosa-Picone)
- COME GO WITH ME E. Quick)
- SUMMERTIME BLUES (E. Cochran-J. Capehart)

LOS ANGELES 28, CALIF.

...visual sound

### STEREO HITS OF

THE ROCKIN' FIFTIES

BOBBY VEE

BALLAD SIDE



ORDS, INC

EC

œ

ERTY

m



LST-7205

2

- 1. HAPPY BIRTHDAY BABY (Sylvia Lopez)
- 2. LAVENDER BLUE (Morey-Daniel)
- 3. DONNA (R. Valens)
- 4. EARTH ANGEL
  (J. Belvin)
- 5. WISDOM OF A FOOL (Alfred-Silver)
- 6. SIXTEEN CANDLES
  (L. Dixon-A. R. Khent)

### VERNE

High Fidelity

JOHNNY ALBINO Y SU TRIO SAN JUAN ALVARADO-OLA-JOHNNY

Coleccionista Grabación Original Alta Fidelidad



VLP 104 Lado A 331/3 R.P.M

Band 1: ESPINITA (Nico Jimenez)

Band 2: NATURALMENTE (Johnny Albino)

Band 3: AMOR, QUE MALO ERES (Luis Marquetti)

Band 4: LOS DOS (Simon Lan)

Band 5: CAPRICHOSA (A. Rodriguez)

Band 6: CARINITO (S. Alvarado)

#### VERNE High Fidelity

JOHNNY ALBINO Y SU TRIO SAN JUAN ALVARADO-OLA-JOHNNY

Coleccionista
Grabacion Original
Alta Fidelidad



VLP 104 Lado/B 331/3 R/P.M

Band 1: NO (E. Alvarado)

Band 2: QUE CAMINAO (E. Alvarado)

Band 3: COMO ME BESABAS TU (E. Brito)

Band 4: RIENSALO BIEN (Raul Diaz)

Band 5: PURO ENGANO (R. Hernandez)

Band 6: CORAZON NEGRO (Jose M. Mateo)

### RECORD

#### SPECIAL PROGRAMMER

#### **Selections From** 1966 August Releases

1. I REMEMBER YOU (2:03) (Slim Whitman) ("A Travelin' Man" - LP-9313)

2. BE NICE TO EVERYBODY (1:50) (Buddy Cagle) ("The Way You Like It" - LP-9318)





MM-428-A

## AUDITION

- 3. MEMPHIS (2:35)
- (Johnny Rivers) ("Johnny Rivers' Golden Hits" LP-9324)
- 4. VOLARE (2:54)
- (Tony Terran) ("The Song's Been Sung" LP-9317) 5. THESE BOOTS ARE MADE FOR WALKIN'
- (2:35)(Jimmy McCracklin) ("The New Soul Of

(Franck Pourcel) ("Somewhere, My Love" - LP-9326)

A DIVISION OF LIBERTY RECORDS. INC., LOS ANGELES, CALFORNIA.

### RECORD

#### SPECIAL PROGRAMMER

**Selections From** 1966 August Releases

1. YOU YOU YOU (2:30)(Mel Carter) ("Easy Listening" - LP-9319)





MM-428-B

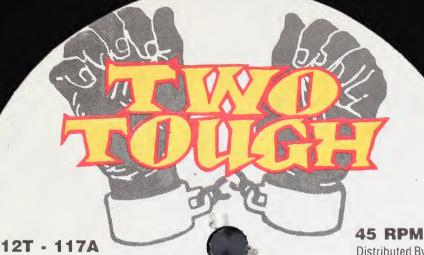
## AUDITION

- 2. SEUL SUR SON ETOILE (2:01) (Franck Pourcel) ("Somewhere, My Love" - LP-9326)
- 3. JUST LET ME CRY (2:38) (Jimmy McCracklin) ("The New Soul Of Jimmy McCracklin -LP-9316)
- 4. DON'T ANSWER ME (Ti Vedo Uscire) (2:55) (Tony Terran) ("The Song's Been Sung" - LP-9317)
- 6. ALFIE (2:48)
  (Cher) ("Cher" LP-9320)

  6. ALFIE (2:48)
  (Cher) ("Cher" LP-9320)

  6. ALFIE (2:48)
  (Cher) ("Cher" LP-9320)

  6. ALFIE (2:48)
  (Cher) ("Cher" LP-9320)



Produced by: S. Charles for Two Tough Productions Recorded & Mixed by Dr. Marshall at: Anchor Recording

PRODUCTIONS, INC. B

Distributed By: Two Tough Productions. Washington D.C. (301) 681-3463 Riddim by:

Sly, Robbie & Chris Mastered by: Paul Shields At V.P. Records

SHOT MEK BLOOD RUN
(T. Williams)

GENERAL T.K.

GENERAL T.K.

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Produced by: S. Charles for Two Tough Productions Recorded & Mixed by Dr. Marshall at: **Anchor Recording** 

PRODUCTIONS, INC. ®

Distributed By: Two Tough Productions. Washington D.C. (301) 681-3463 Riddim by: Sly. Robbie & Chris Mastered by: Paul Shields At V.P. Records

VERSION
TWO TOUGH CREW

Unauthorized duplication is a violation of applicable day.

### BUCKSHO RECORDS

(C) & (P) 1998 BUCKSHOT RECORDS, LTD.

THIS SIDE

1. "THE SAGA" (Street Mix)

33<sup>1</sup>/3 RPM **STEREO** SIDE A (ASCAP/BMI)

**OTHER SIDE** 

1. "WHATCHA GONNA DO"

(L.P. Mix)

(Street Mix)

2. "IT'S ALRIGHT"

(Dirty Mix)

(Instrumental)

(Acapella)

(Instrumental)

BST - 2263A

THIS SIDE

THIS SIDE

### GKSH

BST - 2263B
OTHER SIDE

OTHER OF THE RECORDED WORK ACTURER AND OF THE OWNER OF THE RECORDED WORK ACTURER AND OF THE OWNER OF THE RECORDED WORK ACTURER AND OF THE OWNER OF THE RECORDED WORK ACTURER AND OF THE OWNER OF THE RECORDED WORK ACTURER AND OF THE OWNER OF THE RECORDED WORK ACTURER AND OF THE OWNER OF THE RECORDED WORK ACTURER AND OF THE OWNER OF THE RECORDED WORK ACTURER AND OF THE OWNER OF THE RECORDED WORK ACTURER AND OF THE OWNER OF THE RECORDED WORK ACTURER AND OF THE OWNER OF THE RECORDED WORK ACTURER AND OF THE OWNER OW

### PHILJAM PRODUCTIONS

PJ 00291 SIDE A



STEREO 45 RPM

SEVAN CAMPBELL
1. I WISH (4:44)
2. I WISH (TV MIX) (4:42)

Written By S. Campbell
Produced By Duprex Snape
Published By JamPhil Publishing (BMI)
Arranged By Tony Barclay
Back-up Vocals By Evetth Lathilleurie & Rosanne Jones
Dist. By: PhilJam Productions
4247 Lancaster Avenue
Philadelphia, PA 19104
(215) 387-5833
(215) 387-5833

### PHILJAM PRODUCTIONS

PJ 00291 SIDE B



STEREO 45 RPM

#### SEVAN CAMPBELL

1. I WISH (DUB MIX) (4:44)

Written By S. Campbell
Produced & Arranged By Duprex Snape
Published By JamPhil Publishing (BMI)
Arranged By Tony Barclay
Back-up Vocals By Evetth Lathilleurie & Rosanne Jones
Dist. By: PhilJam Productions
4247 Lancaster Avenue
Philadelphia, PA 19104
(215) 387-5833

#### EAST COAST RECORDS

07578-0044-1

Published by Rogers Ave. Music, Inc.

Distribution:

(718) 284—59 39

(718) 28 4-0187

(718) 284-5763 Fax

V. P. Records

(718) 291-7058

(718) 658-3573 Fax

Produced & Arranged by AIDAN JONES

Mixed by:

Bulby at

Mixing Lac 3

(P) (C) 1996

SIDE A ECR-044 AL A SWEAT ME

(CARLTON GRANT)

Spragga Benz

UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LINKS

EAST COAST RECORDS



Published by Rogers Ave. Music, Inc.

Produced & Arranged by AIDAN JONES

Mixed by:

**Bulby at** 

Mixing Lab

(P)(C) 1996

SIDE B ECR-044 YOU'LL NEVER FIND

(M.HALL)

Distribution:

Coast Records 284--5939

284-0187

(718) 284-5763 Fax

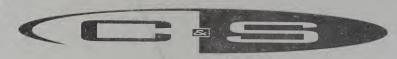
V.P. Records

(718) 291-7058

(718) 658-3573 Fax

Lady Saw

UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS



R

#### HIPPIE CULTURE "A BETTER PLACE FOR LOVE"

33 1/3 RPM CS - 2012 AS SIDE 1





9054 - 12012

1. THE VIBE TRIBE U.K. MIX

2. 4 A.N. RADIO MIX

6:38

3:49

(D. FERRER, M. MIGUEL, X. ABEY RATNE) PRODUCED BY DENNIS FERRER AND MIKE MIGUEL./RECORDED AT DARKWOLF STUDIOS. UNION CITY N.J./ALL TRACKS MIXED AT SOUNDTRACK, N.Y. N.Y./BACKGROUND 156 FIFTH AVENUE , NEW TORK VOCALS BY: SOPHIA RAMOS & XAN./THANKS TO: JENNIFER, TINA, MATTHEW KLETTER, C. CURRAN, G. COHEN, BRIAN HUSBAND (SORRY ABOUT THE LAST ONE!), CANDY (I OWE YOU ONE), SOPHIA RAMOS, BOB (HEEEELLPP!), NO MYSTERY STUDIO, N.Y. (THANX MANNY!), PEACE, LOVE, AND TRANQUILITY./WE'RE OUTTA

HERE!/PUBLISHED BY: MICMAC ENTERTAINMENT MUSIC. CLAUSTRAPHOBIC MUSIC, DOVE MIX MUSIC, BIG

BOTTOM MUSIC (ASCAP)

AND DISTRIBUTED BY MIGMAG RECORDS



#### HIPPIE CULTURE "A BETTER PLACE FOR LOVE"

33 1/3 RPM CS - 2012 BS SIDE 2





9054 - 12012

1. ORIGINAL MIX

3:58

2. THE TRANQUILITY MIX

4:02

(D. FERRER, M. MIGUEL, X. ABEY RATNE)

PRODUCED BY DENNIS FERRER AND MIKE MIGUEL./CO-PRODUCED AND ENGINEERED BY BASSY BOB BROCKMAN, RECORDED AT CLAUSTRAPHOBIC STUDIOS, BRONX N.Y. /ALL TRACKS MIXED AT SOUNDTRACK, N.Y. N.Y./BACKGROUND VOCALS BY SOPHIA RAMOS 166 FIFTH AVENUE: HEN TOUT & XAN./THANKS TO: JENNIFER, TINA, MATTHEW KLETTER, C. CURRAN, G. COHEN, BRIAN HUSBAND (SORRY ABOUT THE LAST ONE!), CANDY (LOWE YOU ONE).

AND DISTRIBUTED BY MISMAG RECORDS SOPHIA RAMOS, BOB (HEEEELLPP!), NO MYSTERY STUDIO, N.Y. (THANX MANNY!), PEACE, LOVE, AND TRANQUILITY, WE'RE OUTTA HERE! PUBLISHED BY: MICMAC ENTERTAINMENT MUSIC.

CLAUSTRAPHOBIC MUSIC, DOVE MIX MUSIC, BIG

BOTTOM MUSIC (ASCAP)



SIDE A ECC-002

Produced & Arranged by AIDAN JONES

Distribution: East Coast Connection (718) 284-5763

Fax: (718) 284-5939

#### PRESSURE EVERYTHING

(Christopher Harrison)





SIDE B ECC-002

Produced & Arranged by AIDAN JONES

Distribution: East Coast Connection (718) 284-5763

Fax: (718) 284—5939

BABYLON

( A. Perry)

Turbo Belly



SIDE A ECC-001

Produced & Arranged by AIDAN JONES

Distribution: East Coast Connection (718) 284-5763 Fax: (718) 284-5939

#### NO BACK FROM WAR

(Christopher Harrison)

Simpleton



SIDE B ECC-001

Produced & Arranged by AIDAN JONES

Distribution: East Coast Connection (718) 284-5763 Fax: (718) 284-5939

STRUGGLIN

(Marion Scott)

Valentino

- 1. ALICE COOPER: Titanic Overture (Bizarre Music, Inc.) BMI 1:09
- 2. CAPTAIN BEEFHEART & HIS MAGIC BAND: The Blimp (Beefheart Music) BMI 2:04
- 3. JUDY HENSKE & JERRY YESTER: St. Nicholas Hall (Third Story, Inc. & Barmpatomph Music. Inc.) BMI 3:35

PRO 368 (31.047RE1)



STEREO

- 4. TIM BUCKLEY: I Must Have Been Blind (Third Story Music, Inc.) BMI 3:40
- 5. WILD MAN FISCHER: Merry-Go-Round (Frank Zappa Music, Inc.) BMI 1:56
- 6. ALICE COOPER: Refrigerator Heaven (Bizarre Music, Inc.) BMI 2:17
- 7. TIM DAWE: Little Boy Blue (Bizarre Music, Inc./Third Story Music, Inc.) BM 2:15
- 8. LORD BUCKLEY: Governor Slugwell (Bizarre Music, Inc.) BMI 5:02



DISTRIBUTED BY WARNER BROS. - SEVEN ARTS RECORDS. INC.

## ZAPPED

- JEFF SIMMONS: Lucille Has Messed My Mind Up (Bizarre Music, Inc.)BMI 3:14
- 2. CAPTAIN BEEFHEART & HIS MAGIC BAND: Old Fart at Play (Beefheart Music) BMI 1:54
- 3. THE MOTHERS OF INVENTION: Holiday in Berlin-Full Blown (Frank Zappa Music, Inc.) BMI 6:27

PRO 368 (31,048RE1)



STEREO SIDE 2

- GIRLS TOGETHER OUTRAGEOUSLY: Do Me In Once and I'll Be Sad, Do Me In Twice and I'll Know Better (Bizarre Music, Inc.) BMI 2:19
- FRANK ZAPPA: Willie the Pimp (Frank Zappa Music, Inc.) BMI 9:25



# 5A-TRIVEHA

Mixes by Jonothan Peters,

DJ Laurent Wolf and

The Magnetic Groove



#### that side [1]

1. Sa Trincha Jonothan Peters Mix 5:04 Steve Eli/Javier De Galloy Ed. Warner Chapell/Bengal/Freedonia additional production and remix by Jonothan Peters

## this side [2]

Amazon Mix 6:52
Steve Eli/Javier De Galloy
Ed. Warner Chapell/Bengal/Freedonia
additional production and remix by DJ Laurent Wolf/Queen Paris

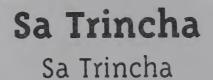
2. Sa Trincha
Berlin Mix 6:30
Steve Eli/Javier De Galloy
Ed. Warner Chapell/Bengal/Freedonia
additional production and remix by The Magnetic Groove-Paris





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74321-58588-1









SIDE A Can't Stop This Feeling Magic

SIDE B | Won't Let You

Written, Produced & Engineered by: Robert Ariganello, Peter Pennate & Mark Scaife Additional Engineering by: Vito Denardo Recorded at: X-Static "THE STUDIO"

> ©1999 X-Static Records Ltd. www.xstaticrecords.com

> > TEL: 905.264.2263 FAX: 905.264.6567



## **SAMSON** SEJOUR



Produced by: Todd Terry

Promotional Use Only ©2004

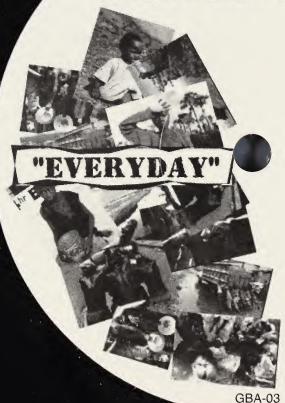
Side. A

Vocal

Radio

Inst.

## **SAMSON**SEJOUR



Produced by: Todd Terry Promotional Use Only ©2004

Side. B

Vocal

Radio

Inst.



## SECOND IMAGE

**STEREO** 331/3 RPM SIDE 1



PD-D-522

FALL IN LOVE — 6:17
(Roy Carter)

Produced by Roy Carter for Lovelite Enterprises Ltd.
Blackwood Music, Inc. (BMI)

1982 Polydor Ltd. (U.K.)

Polygram Records, INC 1810 SEVENTH AVENUE INTERMEDIAL POLYGRAM RECORDS INT



#### SECOND IMAGE

**STEREO** 331/3 RPM SIDE 2



PD-D-522 Intl. #2141 594 82 NP 5956

CAN'T KEEP HOLDIN' ON - 4:30

<sup>®</sup> 1982 Polydor Ltd. (U.K.)

NC. 1810 SEVENTH WENTENER PORT. (Grant) ERED & MARKETED BY POLYGRAM RECORDS Produced by Roy Carter for Lovelite Enterprises Ltd. Solid Music Ltd./RSM Music Ltd. (PRS)



### ! AY ... QUE RICO AMOR! CARLOS ARGENTINO

ALS--3090



Cara A 33 1/3 B. P. M.

- 1. MARINERO, MARINERO (C. Veloso)
- 2. HAVA NAGUILAH ( A. Gamse )
- 3. ASI, ASI MAMACITA (L. Macedo C. Argentino)
- 4. VEN A MI (Ch. Aznavour)
- 5. LO QUE EL PUEBLO QUIERE ( C. Argentino Ch. Novarro)
- 6. MOSAICO MERECUMBE:
  ! AY QUE RICO AMOR (P. Galan)
  DALE, DALE, DALE (D.R.)
  AY! COSITA LINDA (P. Galan)

ES UNA GRABACION I E M P S A - PERU



## ! AY ... QUE RICO AMOR!

ALS-3090



CARA-B

33 1/3 Fl. P. M.

- 1. TE DIGO AHORITA (Don Jose)
- 2. AMAR AMANDO (H. Guarany)
- 3. QUIERO QUE ME BESES (P. Nole Amengual)
- '4. ROSITA (C. Argentino T. Harrison)
- 5. ENTRE LUZ Y SOMBRA (C. Argentino H. Rodas)
- 6. MOSAICO GUARACHAS:
  AVE MARIA LOLA (S. Siaba)
  LA FAMILIA (J. Curbelo)
  LAS MUCHACHAS (B. Frometa)

ES UNA GRABACION I E M P S A - PERU



## TLANTIC AZZ

MADE IN ENGLAND BY

RECORDING FIRST PUBLISHED 1961

(a) Dorsey Bros. Music

(b) M.C.P.S.

THE DECCA RECORD CO ITS

**LSLI'TWY** 

LTZ-K.15225

#### SISTER SALVATION

1. (a) ASSEVERATION (Hampton)
2. (b) CONVERSATION PIECE (Gryce)
3. (a) A LITTLE NIGHT MUSIC
(Hampton)

THE SLIDE HAMPTON
OCTET

OCTET

WORK RESERVED - UNAUTHORISED PUBLIC PERFORMANCE BROADER MANY RESERVED - UNAUTHORISED PUBLIC PERFORMANCE BROADER MORK RESERVED - UNAUTHORISED PUBLIC PERFORMANCE BROADER PUBLIC PERFORMANCE PUBLIC PERFORMANCE PUBLIC PERFORMANCE PUBLIC PERFORMANCE PUBLIC PERFORMANCE PUBLIC PUBLIC PERFORMANC

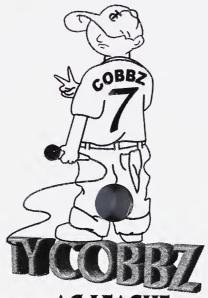


## Future Hall of Famer Clean

Instrumental

Album

Kevre' Entertainment (972) 255-1508



## AC LEAGUE Sunrize Clean

Instrumental

Album

Kevre' Entertainment (972) 255-1508

## **FOLKWAYS** Records

AND SERVICE CORP., 701 SEVENTH AVE., N.Y.C.

Long Playing Nen-Breakable Micro Growe 33 1/3 RPM
© 1963 Talkways Records & Service Core.

#### THE ROAN STALLION

by Robinson Jeffers

read by MARIAN SELDES

SIDE I



FL9766 A

Porf 1

Poel's Theater Series, Vol. 1 Produced by Scott D'Arcy

## **FOLKWAYS** Records

AND SERVICE CORP., 701 SEVENTH AVE., N.Y.C.

Long Playing Non-Breakable Micro Greave 23 V3 RPM

#### THE ROAN STALLION

by Robinson Jelfers

rend by MARIAN SELDES

SIDE II



FL9766B

Part II

Pool's Theater Series, Vol. I Produced by Scott D'Arcy







## MORE THAN PHYSICAL BANANARAMA

129-EXT. MIX

## A NEW DAY THE SALEM FOUR

Bryan Foster Paul Keisling Cal Yngve Jack Berg Lois Johnson

29581 Side 1



33 1/3 Stereo

- 1. Spring of Living Water
- 2. Joyfully I'll Travel On
- 3. Precious Lord
- 4. In His Care O
- 5. I'm Redeemed
- 6. Soon Ah Will Be Done
- 7. Heaven Came Down
- 8. Heaven Heaven

Hills Sound Service Worcester, Mass.

## A NEW DAY THE SALEM FOUR

Bryan Foster Paul Keisling Cal Yngve Jack Berg Lois Johnson

#### 29582 Side 2



33 1/3 Stereo

- 1. Honey Little Lize
- 2. Kentucky Babe
- 3. Seventy-Six Trombones
- 4. A' Rovin'
- 5. Calypso Noel
- 6. Peace Like a River
- 7. There is More to Life
- 8. Swing Down Sweet Chariot
- 9. A New Day

Hills Sound Service Worcester, Mass.

## WHERE GLORY BEGAN

Esther Lee of Palm Springs

- 1. FLOATSOME DRIFTWOOD
  - 2. SHE SAID GOODBYE

SIDE 1 42769



331/3

- 3. DUST ON YOUR PICTURE FRAME
  - 4. MATERIALISTIC MAN
    - 5. I KNOW IT'S LOVE
  - 6. HIS CRIMSON BLOOD
  - 7. THE JOY CAME DOWN

ASCAP © P 1975 Esther Lee of Palm Springs

## WHERE GLORY BEGAN

Esther Lee of Palm Springs

- 1. OH GLORY HALLELUJAH
  - 2. JESUS IS THE CHRIST

SIDE 2 42769



331/3

- 3. YOUR RUGGED CROSS
- 4. JESUS OF BLUE GALILEE
  - 5. THE KING IS COME
  - 6. GO INTO THE WORLD

ASCAP © P 1975 Esther Lee of Palm Springs





#### STEREO 45 RPM



#### SOHOT 47

SOHOT 47A

P1985 Record Shack
Records

HOLIDAY-IN (Marbella Mix)
(Geoff Deane)

GEOFF DEANE AND THE
TROPICAL FISH

Arranger: Geoff Deane Producer: Geoff Deane
Co-Producer: Laurie Wisefield Engineer: Jim 'Jellybrain' Preen
CBS Songs Ltd.

This is a Record Shack production
in conjunction with Geoff Deane
Marketed and distributed by
Precision Records and Tapes Ltd.

Made in England
Macket Production
Market Production
In conjunction with Geoff Deane
Marketed and distributed by
Precision Records and Tapes Ltd.

#### STEREO **45 RPM**



#### **SOHOT 47**

SOHOT 47B

Plass Record Shack
Records

HOLIDAY-IN (Instrumental)
(Geoff Deane)

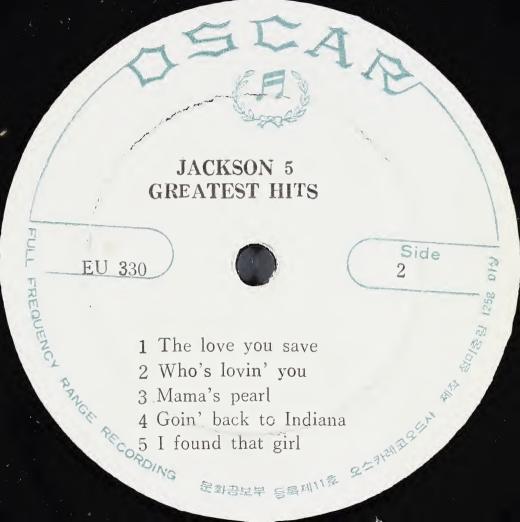
GEOFF DEANE AND THE
TROPICAL FISH

Arranger: Geoff Deane Producer: Geoff Deane
Co-Producer: Laurie Wisefield Engineer: Jim 'Jellybrain' Preen
CBS Songs Ltd.

This is a Record Shack production
in conjunction with Geoff Deane
Marketed and distributed by
Precision Records and Tapes Ltd.

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SUPER TRAMP (ARIES)

#### Life 118



#### STEREO



- Your poppa don't mind
- 2 Travelled
- 3 Rosid had everything planned
- 4 Remember
- 5 Forever







SUPER TRAMP (ARIES)

#### Life 148



#### STEREO

2

- 1 Potter
- 2 Coming home to see you
- 3 Times have changed
- 4 Friend in need
- 5 Aries



#### Life 147



STEREO



- 1 Wicked messenger
- 2 Devotion
- 3 Shake shudder shiver
- 4 Stone
- 5 Around the plynth



Life 147



2

- 1 Flying
- 2 Pineapple and the monkey
- 3 Nobody knows
- 4 Looking out the window
- 5 Three button hand me down



# RONNIE PROPHET "LIVE" at the CAROUSEL CLUB in Printer's Alley Nashville, Tennessee

331/3 RPM STEREO (PRP-38691)



Side One Comedy Series 999-A

- 1. INTRO
- 2. AUDIENCE INTERVIEW
- 3. JONES THE GUARD
- 4. GRAND OLE OPRY
- 5. POST TIME
- 6. ONE LINERS
- 7. HAROLD THE HORNY TOAD

1227 Saxon Drive Nashville, Tenn. 37215



# RONNIE PROPHET "LIVE" at the CAROUSEL CLUB in Printer's Alley Nashville, Tennessee

331/3 RPM STEREO (PRP-38692)



Side Two
Comedy Series
999-B

- 1. POUR IT OVER ME GRAVE
- 2. POST TIME
- 3. B.C.
- 4. TUCKER P. FUDPUCKER
- 5. A NINE IRON
- 6. REQUEST TIME
- 7. PEANUT BUTTER AND A DONKEY
- 8. THREE WACS
- 9. SPOONERISMS

1227 Saxon Drive Nashville, Tenn. 37215



331/3 RPM

& Sharde's Music (BMI)

#### LOGIC THE WARNING

(W. Gardiner, E. Maduro)

**INNER MIX 8:06** 2 COPY MIX 3:50

**ACAPELLA:53** 

Produced, Arranged & Mixed by: Wayne Gardiner & Eddie Satin Vocals by: Eddie Satin/Keyboard Solo by: David Benus
Engineer: David "DB" Benus
Recorded at Tatiana Studios, Newark, N.J.

©©1990 Strictly Rhythm Records, Inc.

\*\*Records\*\*



331/3 RPM

(ASCAP), Case Logic Music (BMI) & Sharde's Music (BMI)

#### LOGIC THE FINAL FRONTIER

(W. Gardiner, E. Maduro)

**ACOUSTIC MIX 8:21** THE GROOVE 6:53

Produced, Arranged & Mixed by: Wayne Gardiner & Eddie Satin **Executive Producer: G. Pizzaro** 

Vocals by: Wayne Gardiner/Keyboard Solo by: David Benus
Engineer: David "DB" Benus
Recorded at Tatiana Studios, Newark, N.J.

©©1990 Strictly Rhythm Records, Inc.

\*\*Phythy Records of the Proceedings of the Procedure of the Proceedings of the Procedure of the



PATHÉ 701

SIDE

- 1. STARS & STRIPES FOREVER MERENGUE (Sousa-Parker-Bradley) - music - 1:53 - OMI
- A CARD MIRACLE (Blackstone) - 2:33 - OMI
- 3. A STAIRWAY TO THE MOON

(Gaye-Raymond) - music - 2:25 - ASCAP

4. A TEN CARD SURPRISE
(Blackstone) - 3:05 - 0MI

5. ABRACADABRA
(music) - 2:08 - GEM - ASCAP
(Blackstone) - 3:08 - 0MI

LONG 33 /3 PLAY

PECOPOS LTD., 245 W. 55th

STREET.



VOL#1

# UNRULY RECORDS

THROW BACK'Svol#1

WWW.CLUBKINGSOUTLET.COM

URTB 01 33 1/3 STEREO



CLUB KINGS OUTLET 2336 E MONUMENT ST. BALTIMORE MD 21205



BIG GIRL DJ BOOMAN

ROLL THAT SHIT

JUNGLE JOINT

**DJ TECHNICS** 

DISTRIBUTED BY LIAISON SIDE A

#### VOL#1

# UNRULY RECORDS

THROW BACK'S VOL#1

WWW.CLUBKINGSOUTLET.COM

URTB 01 33 1/3 STEREO



CLUB KINGS OUTLET 2336 E MONUMENT ST. BALTIMORE MD 21205



INDEPENDENCE DJ SCOOTY B

BLOW (RMX)

DJ SCOOTY B

FRIDAY NIGHT BONUS

**SCOOTY B AND SEAN CEASER** 

DISTRIBUTED BY LIAISON

SIDE B

# BLAZEONE RECORDS PRESENTS

#### DJ JONNY BLAZE

Vol. 1
Side A
B1R-0001



All tracks E.Q. at Blazeone Studio's
All tracks Produced by
DJ Jonny Blaze
at Blazeone Studio's
# 1 Producer Jonny Blaze

1. It's Time 2. M1 3. Cotton 2003

For Booking Info Call: 410 - 274 8102 ask for DJ Jonny Blaze

### BLAZEONE RECORDS PRESENTS

#### DJ JONNY BLAZE

Club Tracks
Vol. 1
Side B
B1R-0001



All tracks E.Q. at Blazeone Studio's

All tracks Produced by

DJ Jonny Blaze

at Blazeone Studio's

# 1 Producer Jonny Blaze

- 1. Horns in Your Face
  - 2. Spongey Yo
  - 3. Hard Knock

For Booking Info Call: 410 - 274 8102 ask for DJ Jonny Blaze

# ichard Rogers

Can't Stop Loving You

Written and Produced by Marshall Jefferson

3-5AM050065



PARTE I



LP-33-RPM

VOLVIO LA NOCHE



PARTE II



LP-33-RPM

VOLVIO LA NOCHE



# RADIO 710 AM

SIDE 1 TIME: 21:54 WRLP0001-1



STEREO 331/3 RPM WRLP 1001

### THE FIRST 65 YEARS:

Narrated by JOHN A. GAMBLING

- 1. WOR Beginnings
- 2. Radio's Superheros
  - 3. Newsmakers

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# RADIO 710 AM

**SIDE 2** TIME: 21:49 WRLP0001-1



STEREO 331/3 RPM WRLP 1002

## THE FIRST 65 YEARS: A RETROSPECTIVE IN SOUND.

#### Narrated by JOHN A. GAMBLING

- 1. WOR Broadcast Families
- 2. Famous WOR Personalities and Shows

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# RADIO 710 AM

**SIDE 3** TIME: 22:00 **WRLP0001-2** 



STEREO 331/3 RPM WRLP 1003

# THE FIRST 65 YEARS: A RETROSPECTIVE IN SOUND.

- **1. REFLECTIONS**—Hosted by Joan Hamburg and Sherrye Henry
- 2. WORLD WAR II—Narrated by Lester Smith

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**SIDE 4** TIME: 22:00

WRLP0001-2



STEREO 331/3 RPM WRLP 1004

# THE FIRST 65 YEARS: A RETROSPECTIVE IN SOUND.

Narrated by JOHN R. GAMBLING

- 1. Entertainment and Music Shows of the Past
  - 2. Memorable News Events

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# CARAPAN RECORDS

STEREO



Side 1 CPN-2-A

#### **SEX IN TEENS**

by: Dr. Stanley Z. Daniels, M.D.

ON TUMBLEWEED RECORDS INC. 1368 GILPIN ST., DENVER, COLORADO

# CARAPAN RECORDS

STEREO



Side 2 CPN-2-B

#### **SEX IN TEENS**

by: Dr. Stanley Z. Daniels, M.D.

O STATE OF TUMBLEWS





#### Weekend of October 18, 1986 Hour 1 Side 1

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### Weekend of October 18, 1986 Hour 2 Side 2

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#### Weekend of October 18, 1986 Hour 1 Side 2

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### Weekend of October 18, 1986 Hour 3 Side 1

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#### Weekend of October 18, 1986

Hour 2 - Side 1

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#### Weekend of October 18, 1986

Hour 3

Side 2

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### FICO SYBIL

SYBIL

#### YOU SHOULD OF TOLD ME

1. LP VERSION 4:35 2. REMIX (SYBIL & TRÜ) 4:35



Side A 33 1/3 rpm

PRODUCED BY

TRÜ FOR FIRST CHOICE ENTERPRISES

EXEC PRODUCER

EMMANUEL PIERRE LOUIS AKA SUPREME.

WRITTEN BY: SYBIL

PUBLISHED BY

FC PUBLISHING (ASCAP)

PREMO PUBLISHING (BMI)

SYBILISM PUBLISHING (ASCAP)

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N TE RPRISES 87-17 JAMAICA

1997

### FICO SYBIL

SYBIL

#### BE ALRIGHT

1. LP VERSION 5:58

2. INSTRUMENTAL 6:09

Side B 33 1/3 rpm



PRODUCED BY TRÜ FOR FIRST CHOICE ENTERPRISES TRU FOR FIRST CHOICE ENTERPRISES

EXEC PRODUCER

EMMANUEL PIERRE LOUIS AKA SUPREME.

WRITTEN BY: SYBIL, TRU, T. CALDWELL.

PUBLISHED BY

FC PUBLISHING (ASCAP)

PREMO PUBLISHING (BMI)

SYBILISM PUBLISHING (ASCAP)

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AVE. NOOTHER

PRISES 87-17 JAMAICA

1997

# RODRIGO BASTIDAS







#### Lado A

33 RPM LP-321

©®1992

VEGONZ PRODUCTIONS, INC.

DIVORCIO GUAYABO DE AMOR CAPITAL DE LA ESPERANZA TIEMPO Y DISTANCIA

# RODRIGO BASTIDAS





Lado B

33 RPM

LP-321

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VEGONZ PRODUCTIONS, INC.

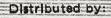
YO SOY EL GATO ALQUIMIA MI LINDA MUJER

## SHARP

xecutive Producer ony Gayle

roducer/Arranger BUNNY COWAN

SIDE A



V. P. RECORDS 1703 Jamaica Ave., Queens, N.Y. 11432 U.S.A.

Tel: (718) 291-7058

Made in Jamaica

MI LOVE MI GIRL BAD

(M. May & L. Vandross)

Flourgan & Sanchez

Copying of this record is strictly

## SHARP

Executive Producer Tony Gayle

Producer/Arranger **BUNNY COWAN** 

SIDE B



Distributed by:

V. P. RECORDS 1703 Jamaica Ave., Queens, N.Y. 11432 U.S.A.

Tel: (718) 291-7058

Made in Jamaica

VERSION
FIRE FOUSE CREW

COD VICTO OF this record is strictly prolifibited





MEXICANA

1.- CIELITO LINDO Trio los Huastecos de Hidalgo 2.- LA AZUCENA Trio los Huastecos de Hidalgo 3.- EL GALLO Trio los Huastecos del Panuco Veracruz 4.- LA HUAZANGA Trio los Huastecos del Panuco Veracruz 5.- LA ROSITA Trio los Huastecos del Panuco Veracruz 6.- EL CABALLITO Trio los Huastecos del Panuco Veracruz





1.- EL LLORAR Cuco Calderón y sus Huastecos 2.- EL FANDANGUITO Cuco Calderón y sus Huastecos 3.- EL CAIMAN

Los Huastecos de Hidalgo 4.- EL HUERFANITO - LOS PANADEROS Cuco Calderón y sus Huastecos

> 5.- LA LLORONA Los Huastecos del Panuco Veracruz

6.- LA MALAGUEÑA Los Huastecos de Hidalgo







### Penthouse

Produced by D. Germain

ECORDS



Not for Resale



SIDE A PHL-109

Distributed by PENTHOUSE MUSIC

16155 S.W. 117th AVENUE B-22 MAMI, FL. 33157

Tel.: (305) 378-2407 / (305) 378-6770

Fax: (305) 378-2408 Pub.: DALEGRO MUSIC BMI

APPLE OF MY EYE

(C. Laing)

LT. STITCHIE

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### Penthouse

RECORDS

Produced by D. Germain





SIDE B PHL-109

Distributed by PENTHOUSE MUSIC

16155 S.W. 117th AVENUE B-22 MIAMI, FL 33157 Tel.: (305) 378-2407 / (305) 378-6770 Fax: (305) 378-2408 Pub.: DALEGRO MUSIC BMI

**VERSION** 

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#### **MCA RECORDS**

#### LENNY WILLIAMS

PROMOTIONAL USE ONLY NOT FOR SALE

L33-1742 MCA 2767



33 1/3 RPM

FREEFALL (Into Love)
(L. Williams-P. Jackson, Jr.-J. Wieder)
From the MCA LP, MCA-5253 "Taking Chances" PRODUCED BY LENNY WILLIAMS & SANDY NEWMAN For The Lenny Williams Prod. Co., Inc.

ARRANGED & CONDUCTED BY GENE PAGE

Mixed by Bob Hughes

Edit Consultant: Ralph Hope

Len-Lon Music Pub., Co./

Fat Jack The Second Music/

Stay Attuned Music 4:48 BMI

1981 MCA

RECORDS, INC.

RECORDS, INC.

RECORDS, INC., 100 UNIVERSAL PLAZA. UNIVERSAL CITY.







#### MHT-044 SIDE A

Produced by: Mad People Published by: Madhouse Music



Distributed by: PENTHOUSE MUSIC 16155 S.W. 117th Ave., B-22 Miami, Fl. 33177

Miami, Fl. 33177 Tel.: (305) 378-2407-Nat'l. (800) 473-6770 Fax: (305) 378-2408

#### LITTLE & CUTE (MEDICINE)

(Dave Kelly)
FRISCO KID

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#### MHT-044 SIDE B

Produced by: Mad People Published by: Madhouse Music



#### **GHETTO NEWS**

(Dave Kelly)

KEZI

4LL RIGHTS RESERVED

#### **NOW CITY**

NC-5305



Side A

#### NORTH KOCK IT BACK

Dirty Radio Inst.

#### **NOW CITY**

NC-5305



Side B

### **NOT READY**

Dirty Radio Inst. 200 GRAM

CLASSIC RECORDS

### QUIEX SV-P

SUPER VINYL PROFILE







Produced & Arranged by: EVERTON JAMES



DISCO 45

Co-Ordinated by CHESTER MARITIN All Rights Reserved

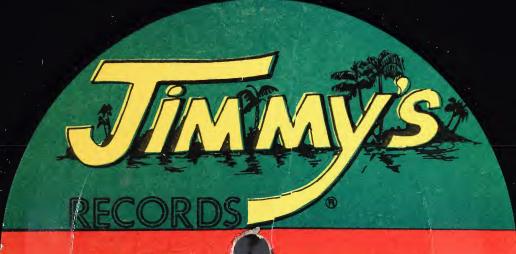
EM - 02

SIDE A

FIRST BLOOD

(E. DIXON)

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Produced a prranged by: EVEPTON JAMES

DISCO 45

Co-Ordinated by: CHESTER MARTIN All Rights Reserved

EM - 02

SIDE

VERSION

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# chew

Prod. by: FIRE HOUSE CREW VPRD-5434-A



5893 S.W. 21st. Street, W. Hollywood, Fl. 33023 Tel: (305) 966-4744

Beenie Man

Beenie Man

Beenie Man

Beenie Man

Beenie Man

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## fire chew

Prod. by: FIRE HOUSE CREW **VPRD-5434-AA** 



#### uted By RECORDS

89-05 13 Street. Jamaica, N.Y. 11435 Tel: (718) 2 1-7058 Fax: (718) 658-3573 IN FLORIDA

5893 S.W. 21st. Street, W. Hollywood, Fl. 33023 Tel: (305) 966-4744

#### NO EASY MONEY

Jack Radic/ Fragga Ranks

Jack Radic/ Fragga Ranks

Jack Radic/ Fragga Ranks

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AND THE CARIBBEAN PLAYBOYS

LP 1991 A **45 RPM** 

**STEREO** Time 6:00

LAMBADA LOCOMOTION P. Hunt, R. Wilson

PRINCE PIERRE

Arr. P. Hunt. R. Wilson - Damage

Producer: P. Hunt
Dist. Body-Love Records
407 Winthrop Street, Brooklyn, NY 11203
718-773-1582
Paradise Records – St. Maarten-St. Martin N.A.
011-5995-45366
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AND THE CARIBBEAN PLAYBOYS

LP 1991 B **45 RPM** 

**STEREO** Time 6:00

#### GUAVABERRY Prince Pierre

Arr. P. Hunt, R. Wilson, Simpson Producer: P. Hunt

Producer: P. Hunt
Dist. Body-Love Records
407 Winthrop Street, Brooklyn, NY 11203
718-773-1582
Paradise Records – St. Maarten-St. Martin N.A.
011-5995-45366
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Prod. & Arr. by Winston Smith Sandy Bay P.O. Hanover, Jamaica, W.I.

> SIDE A **RCA 003**

WHAT'S YOUR SIGN GIRL

(Adapted)

KING **SCOCSHA** 

Robert Alcock

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> SIDE **RCA 003**

VERSION

Robert Alcock

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promo Only - Not For Sale

# Just Banging Music Records

A SIDE



### LUMINOUS FLUX "ILL"

feat. Jay Z, Beanie Man, Xzibit and Super Cat

1. RADIO VERSION (3:33)

2. CLUB VERSION (4:32)

Produced by KB Weal for The MERX

PStreetradio@aol.com

promo Only - Not For Sale

# Just Banging Music Records

**BSIDE** 



### LUMINOUS FLUX "ILL"

feat. Jay Z, Beanie Man, Xzibit and Super Cat

1. INSTRUMENTAL (3:31)

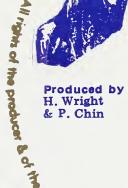
2. ALBUM VERSION (3:34)

**Produced by KB Weal** 

for The MERX

Streetradio@aol.com

**JAH** 





Side A
JLT. 004
Pub:By
JAH LIFE
MUSIC

Dist. By: JAH LIFE INT. RECORDS
928 Utica Ave. Brooklyn, N.Y. 11203
(718) 469-4800





Side B Pub: By JAH LIFE MUSIC

Produced by
H. Wright & P. Chin

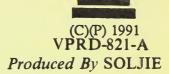
VERSION
(PETER METRO)
PETER METRO

Dist. By: JAH LIFE INT. RECORDS
928 Utica Ave. Brooklyn, N.Y. 11203
(718) 469-4800

# EOUDISG

### GOLD DISC RECORDS

Dist. By: V.P. Records 170-21 Jamaica Ave. Jamaica, N.Y. 11432 TEL: (718) 291-7058



### WHAT ABOUT ME

JACK RADICS

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# **FOUDISG**

### GOLD DISC RECORDS

Dist. By: V.P. Records 170-21 Jamaica Ave. Jamaica, N.Y. 11432 TEL: (718) 291-7058



(C)(P) 1991 VPRD-821-AA Produced By SOLJIE

#### SILKEY SAXS

DEAN FRAZER

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Jamaica, N.Y. 11435 Tel: (718) 291-7058

Fax: (718) 658-3573 IN FLORIDA

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W. Hollywood, Fl. 33023

Tel: (305) 966-4744

Prod. by: **Bunny Gemini** Dehsimmon Publishing

**VPRD 5849 A** 

# JULIE ON MY MIND (Adapted) Sanchez Sanchez Violation of applicable laws. Copyright reserved.







**VPRD 5849 AA** 



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5893 S.W. 21st. Street, W. Hollywood, Fl. 33023 Tel: (305) 966-4744

Prod. by: **Bunny Gemini Dehsimmon Publishing** 

# I AM GOING DUVN (Adapted) Singing Melody I AM GOING DOWN





# <u>Black Souls Entertainment</u>

Side

**VSE001** 

1. - Soldier To Soul (Radio) Feat. Fiend & Taffy

2. - Survival (Radio)

Feat. Mystikal

end

© P 1998 Black Souls Entertainment P.O. Box 15289 New Orleans, LA 70175 (504) 899-8389 Fax (504) 945-4132

#### Black Souls Entertainment

# Survival

Side B

VSE001 33.3 RPM STEREO

- 1. Soldier To Soul Inst.
- 2. Survival Inst
- 3. Holla Inst.

© @ 1998 Black Souls Entertainment P.O. Box 15289

> New Orleans, LA 70175 (504) 899-8389 Fax (504) 945-4132





SPRO 04452 243218A 243218

**NEVER TOO FAR** 

1. SINGLE VERSION (4:08)

2. ALBUM VERSION (5:19)

(Diane Louie)

Duncanne Hille Publishing/BMI

Produced by George Duke for George Duke Enterprises, Inc.

From The Forthcoming Album "NEVER TOO FAR" (E1-92401)

◆ © 1989 EMI-USA

**NOT FOR SALE** 

331/3 RPM MIC 11193





**SPRO 04452** 242132A

#### **BETTER DAYS**

1. REMIX (4:25) (Dianne Reeves/T. Lorrich) Wild Honey Publishing/ Sagacious Music - ASCAP

Produced by George Duke for George Duke Enterprises, Inc.

From The Album
'DIANNE REEVES' (E1-46906)

@ @ 1989 EMI-USA

**NOT FOR SALE** 

331/3 RPM MIC 11193



Bell 9003 (9003 SA BW)



SIDE 1 33 1/3 R.P.M.

Original Broadway Cast

#### "THE MAGIC SHOW"

- 1. UP TO HIS OLD TRUCKS (4:59)
- 2. SOLID SILVER PLATFORM SHOES (3:05)
- 3. LION TAMER (3:52)
- 4. STYLE (3:50)

5. TWO'S COMPANY (3:02)

Produced by Phil Ramone and Stephen Schwartz

PECORDS A Division of Columbia Pictures Industries. Inc.



Bell 9003 (9003 SB BW)



SIDE 2 33 1/3 R.P.M.

**Original Broadway Cast** 

#### "THE MAGIC SHOW"

- 1. CHARMIN'S LAMENT (4:28)
- 2. THE GOLDFARB VARIATIONS (1:40)
- 3. WEST END AVENUE (4:12)
- 4. SWEET, SWEET, SWEET (4:34)
- 5. BEFORE YOUR VERY EYES (2:33)

5. BEFORE YOUR VERY EYES (2:33)
6. FINALE (1:30)

Produced by Phil Ramone and Stephen Schwartz

PECORDS A Division of Columbia Pictures Industries Industries.

THE SOUL OF SHIRLEY CAESAR

SIDEA STEREO

TLP 7085 (SLT-01257)

- 1. RAPTURE (2:52)
- 2. YOU MAY NOT BELIEVE IT (2:59)
- 3. THE LAST DAYS (3:49)
- 4. HE HEARD MY CRY (3:50)

PAROLICA ON SARINGSOARD INTERNATIONAL RECORDS, INC., RAHWAY, NEW HERE

THE SOUL OF SHIRLEY CAESAR

SIDE B STEREO

TLP-7085 (SLT-01258)

- 1. HE NEVER SLEEPS (2:19)
- 2. I WON'T BE BACK NO MORE (4:55)
- 3. I GAVE MY ALL TO THE LORD (1:57)
- 4. PACKING AND GETTING READY TO GO (2:58)

5. AT THE CROSS (3:08)

5. AT THE CROSS (3:08)

NTERNATIONAL RECORDS, INC., RAHWAY, NEW MERCH OF THE PROPERTY OF THE PROPERTY



#### LAND VOICE PRODUCTIONS CUSTOM RECORDS

# "THE YOUNG EAGLES" PETER, GEORGE, STEPHANIE LUCZKA

Passaic, New Jersey

STEREO 33 1/3 RPM



Side One 8062N2A

- 1. THROUGH THE WIDE FIELD D. Kotko
- 2. IT'S HARD TO LIVE V. Waskiw
- 3. THE WIND KEEPS BLOWING
  T. Shevchenko
- 4. A TAVERN IN THE FIELD Ukr. Folk Song
- 5. THE COSSACKS WHISTLED Cossack Song
- 6. THE LOVEABLE COSSACK Ukr. Folk Song
- 7. ME AND MY DARK COMPLEXION Carpathian Song

V. Waskiw, Director



#### LAND VOICE PRODUCTIONS CUSTOM RECORDS

# "THE YOUNG EAGLES" PETER, GEORGE, STEPHANIE LUCZKA

Passaic, New Jersey

STEREO 33 1/3 RPM



Side Two 8062N2B

- 1. THE BROWN EYES CRYED Song of the UPA
- 2. THROUGH THE FIELDS A & S Maliuci
- 3. THROUGH THE VILLAGES V. Waskiw
- 4. Lt. "NEZLOMNYI" Lyrics by UPA Sgt.
  Music by "Yurchenko"
- 5. DARLING, GO AWAY Song of the UPA
- 6. THE COSSACK RODE TO WAR Ukr. Folk Song
- 7. I JOINED THE INSURGENTS
  Lyrics & Music by "Kobzar"

V. Waskiw, Director



# ADOLFO WARE FRIENDS

**A** 33⅓ Rpm





# A1 Club Mix 6:10 A2 Nightmix \* \* \* 7:43

(C. Padovano) Voice of the Underground / Akom (ASCAP) • Produced by Costantino "Mixmaster" Padovano.

Recorded at Upper Lever Studio • Milano. • Engineered by Bruno Guerrini.

\* Additional production by Enzo Ginosa. • \*\* Additional production by Bruno Guerrini.

\*\*\*\* Additional production by Harley & Muscle

#### 1997 Popular Records L.L.C. 9 1997 Popular Records, L.L.C.

Critique Records Inc., 50 Cross Street, Winchester, MA 01890 USA Manufactured and distributed in the U.S. by BMG Distribution,

critique

a unit of BMG Entertainment, 1540 Broadway, New York, NY 10036-4098 WARNING: All Rights reserved. Unauthorized duplication is a violation of applicable laws. CRAB 12165 - 1



# ADOLFO WARE

**33**% Rpm





# B1 Funky Guitar Mix \* 7:05 B2 Dubover Dub \* 6:58

(C. Padovano) Voice of the Underground / Akom (ASCAP) • Produced by Costantino "Mixmaster" Padovano.
Recorded at Upper Lever Studio - Milano. • Engineered by Bruno Guerrini

\* Additional production by Enzo Ginosa. • "\* Additional production by Bruno Guerrini

\*\*\* Additional production by Harley & Muscle.

#### 1997 Popular Records L.L.C. 1997 Popular Records, L.L.C.

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CRAB 12185 - 1





# **HANSON**

MELP 8282 Side A



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# "Weird" (The Remixes)

1. Greg & Joey's Cure Mix ... 7:51 2. Mr. Mig Dance / Club Extended ... 6:43

Written by I. Hanson, T. Hanson, Z. Hanson, D. Child

Track A1: Additional Production and Remix by Greg Padula and Joey Malzone for Greg Padula Productions at Shine Soundlabs.

Track A2: Additional Production and Remix by

Mr. Mig for You Go Boy! Productions.



# **HANSON**

MELP 8282 Side B



For Promotional Use Only. Not For Sale.

# "Weird" (The Remixes)

Mr. Mig Dance Dub ... 4:31
 Mr. Mig Dance Pop Extended Mix ... 3:57
 Greg & Joey's Radio Edit ... 3:39

Written by I. Hanson, T. Hanson, Z. Hanson, D. Child Tracks B1, B2: Additional Production and Remix by Mr. Mig for You Go Boy! Productions.

Track B3: Additional Production and Remix by Greg Padula and Joey Malzone for Greg Padula Productions at Shine Soundlabs.

# TRUS NO



# HATERS

- 1. RADIO VERSION 4:02
- 2. ALBUM VERSION 4:02

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# TRUS NO

B



### **Round One**

3. RADIO VERSION 4:13

4. ALBUM VERSION 4:13

TRUS NO ENTERTAINMENT WWW. Trust No. com



12T - 114A

Produced by: S. Charles for Two Tough Productions Recorded & Mixed by Dr. Marshall at: Anchor Recording

**45 RPM** 

Distributed By: Two Tough Productions. Washington D.C. (301) 681-3463 Riddim by: Sly, Robbie & Chris Mastered by: Paul Shields

At V.P. Records

SOUND A GO DEAD

(E. King)

JIGSY KING

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12T - 114B

Produced by: S. Charles for Two Tough Productions Recorded & Mixed by Dr. Marshall at: **Anchor Recording** 

PRODUCTIONS, INC. ®

Distributed By: Two Tough Productions. Washington D.C. (301) 681-3463 Riddim by: Sly, Robbie & Chris Mastered by: Paul Shields At V.P. Records

VERSION
TWO TOUGH CREW

Violation of application is a violation of application of application is a violation of application of



SIDE A

**BRII 002** 45 RPM STEREO

TIME: 3:40



Distributed By: V.P. RECORDS 89-05 138 st. Jam • N.Y. 11435 (718) 291-7058

# TAMAHAITIAN

#### **BIGGA HAITIAN**

PRODUCED BY

BUBBLES RECORDS INT'L. INC.

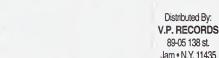
BUBBLES RECORDS INT'L. INC.

1996 BUBBLES RECORDS INT'L INC. (718) 508 598



#### SIDE AA

**BRII 003** 45 RPM STEREO TIME: 3:40



(718) 291-7058



#### **BIGGA HAITIAN**

PRODUCED BY

BUBBLES RECORDS INT'L. INC.

\*\*IL PHOLUCED BY

BUBBLES RECORDS INT'L. INC.

\*\*IT AND STANSON OF THE STANSON OF

Published by Bigboutyah ® Produced by 3 Natti ® ALL RIGHTS RESERVED MADE IN JAMAICA

From the Album 'Raggae Mood Swingz'



# Lukie D

Platonic

A side stereo

33 7

1997 PLT001

1. Platonic (Original) Full Mix (4:11) Lukie D

2. Platonic Flipped Mix (4:10) Lukie D Featuring: La Shanna

\*3. Platonic Remix Full (4:27)
Lukie D Featuring: La Toya

\*Inspired by: 'Tell me if you still care' (SOS Band)
published by Bigboutayah, Mar Dog, Avant Garde Music
and Flyte Times Tunes.

Produced by 3 Natti and Mad Den.

Published by Bigboutyah®

Produced by 3 Natti ®

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MADE IN JAMAICA

From the Album 'Raggae Mood Swingz'



#### Lukie D

Platonic



331/3

1st. side stereo

1997 PLT001

- 1. Platonic (Original) Full Mix (4:11) Lukie D Featuring: Zulu
- 2. Platonic Flipped Full Mix (4:10) Lukie D Featuring: Step & L. Levi
- \*3. Platonic Remix Full (4:27)
  Lukie D Featuring: 9 Life

\*Inspired by: 'Tell me if you still care' (SOS Band)
published by Bigboutayah, Mar Dog, Avant Garde Music
and Flyte Times Tunes.
Produced by 3 Natti and Mad Den.

# RECORD





(C)(P)1-95 Prod.by:

ANNEX **VPRD 5791 A** 





54645-5791

Distributed By

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Tel: (718) 291-7058 Fax: (718) 658-3573 IN FLORIDA

5893 S.W. 21st. Street. W. Hollywood, Fl. 33023

Tel: (305) 966-4744

HOW YU AH SEH
L. Bartley

Merciless

Werciless

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(C)(P) 1995 Prod.by: ANNEX

**VPRD 5791 AA** 

#### Distributed By V.P. RECORDS

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5893 S.W. 21st. Street. W. Hollywood, Fl. 33023 Tel: (305) 966-4744

PLACE OF GLORY

PLACE OF GLORY

Lukie D

Lukie D

Lukie D

Lukie D

Lukie D

Lukie D

# **EOSIDIS**



0 54645 54371



Distributed By

(305) 966-4744

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JAMAICA, N.Y.11435.
(718) 291-7058
Also..
VP. OF FLORIDA.
5893 S.W. 21st. ST.
W. HOLLYWOOD,
FL. 33023



(C)(P)1994

Prod. by: Bunny Gemini VPRD5437A

**SWEET JAMAICA** 

**NINJA MAN** 

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Distributed By

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Prod. by: Bunny Genini VPRD5437AA

**HOT AGAIN** 

SIMPLETON

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# Jon Gib Son

Visitations

Side 1
Side 1



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BMI Undertow Music

# Jon Gibson

**Visitations** 

SIGE S
Side S



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BMI Undertow Music



PLP - 33 SIDE 1

RECORDS

33 1/3 R.P.M. STEREO

#### GOTTA KEEP MOVIN' - STEVE KARLISKI

1. GOTTA KEEP MUVIN - 2:23

2. TAKES A WOMAN LIKE YOU - 2:06

3. ASK ME ANYTHING - 3:01

4. HOME COMES THE HERD - 2:24

5. AND THEN CAME THE BAD YEARS - 2:45

Unless otherwise indicated, all songs written by
Steve Karliski and published by Multimood Music Inc.
Produced by Steve Karliski
P 1973 Perception Records, Inc.

PRINTED IN U.S.A.



RECORDS PLP - 33 33 1/3 R.P.M.

SIDE 2 STEREO

#### GOTTA KEEP MOVIN' - STEVE KARLISKI

1. MOLLY - 3:23 (School Desert - Mad Hatter)

2. FOR LOVING YOU - 2:31 (Painted Desert - Mad Hatter)

3. NOT THE WAY THAT THEY USED TO - 2:06

4. AT LEAST ONE TIME - 1:53

5. THINK OF THE GOOD TIMES - 2:35

Unless otherwise indicated, all songs written by Steve Karliski and published by Multimood Music Inc.

Produced by Steve Karliski

Page 1973 Perception Records, Inc.

PRINTED IN U.S.A. 1. MOLLY - 3:23 (Screen Gems, Columbia)
2. FOR LOVING YOU - 2:31 (Painted Desert - Mad Hatter)
3. NOT THE WAY THAT THEY USED TO - 2:06

A F.F. 103

REYKJAVIN-ICELAND

**NÓV. 1968** 33 NAIG MONO ш 2

ш

OPINBER AFNOT, EFTIR-LÍKING EÐA UPPTAKA EFTIR ÞESSARI PLÖTU ÁN HEIMILDAR ÚTGEFANDA BÖNNUÐ

S.T.E.F.

#### HAUKUR MORTHENS

OG HLJÓMSVEIT, MEÐ KÓR

- ÉG LÍT TIL BAKA
   (Gunnar Vilhjálmsson Gunnar
   B. Jónsson frá Sjávarborg)
- 2. EINS OG FUGLINN FRJÁLS
  (Worsing-Brandstrup L. Guðmundsson)
- VIÐ GLUGGANN (Oliver Guðmundsson – Guðný Jónsdóttir)



- 4. GLEYM MÉR EI (Ókunnur höfundur)
- RÓSAMUNDA (Unnur Sveinsdóttir Davíð Stefánsson)
- 6. BÁTARNIR Á FIRÐINUM (Jónas Jónasson — RJÓ)
- 7. HORFÐU Á MÁNANN (Malgoni — P. Ólason)

ARR. EYÞÓR ÞORLÁKSSON

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F.F. 103

#### REYKJAVIK-ICELAND



EINNIG MONO OPINBER AFNOT, EFTIR-LÍKING EÐA UPPTAKA EFTIR ÞESSARI PLÖTU 03 ÁN HEIMILDAR **ÚTGEFANDA** S BÖNNUÐ S.T.E.F.

#### HAUKUR MORTHENS

OG HLJÓMSVEIT, MEÐ KÓR

- 1. ÉG SKAL BÍÐA ÞÍN Le Grand-Gimbel -Hi. Morthens)
- 2. TIL ERU FRÆ (Finnskt bjóðlag -Davíð Stefánsson)
- 3. GLATT Á HJALLA (Bjarni Gíslason -Loftur Guðmundsson)



33 1/3 - NÓV. 1968

**2**2

**,** 

- 4. COPENHAGEN (Kristinn Reyr K. Reyr)
- 5. HITTI ÉG VIN MINN? (Jónas Jónasson - RJÓ)
- 6. HJALAÐ VIÐ STRENGI (K. Reyr K. Reyr)
- 7. MEĐ BEZTU KYEĐJU (Haukur Morthens - K. Reyr)

ARR. EYÞÓR ÞORLÁKSSON

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Prod. By: Morris Johnson For: Black Scorpio Ltd. Pub. By: Quiet Land Music

**VPRD 5847 A** 



54645-5847-



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Applicable laws.

**VPRD 5847 AA** 

Prod. By: Morris Johnson For: Black Scorpio Ltd. Pub. By: Quiet Land Music



Distributed By VP. RECORDS DIST. 89-05 138 STREET. JAMAICA, N.Y.11435. (718) 291-7058 Also. VP. OF FLORIDA. 5893 S.W.21st.STREET. W. HOLLYWOOD. FL. 33023. (305) 966-4744

#### MODEL PON THEM

Picky General

Ricky General

duplication is a violation of applicable lans.





Produced & Arranged By: BARRY "U" (B. BARRETT)

Made in U.S.A. Brooklyn, N.Y.



SIDE A BUDIS 010

#### HANG ON SNOOPY

(Adapted)

OWEN GRAY

Marketed

8.

Distributed

WORLD ENTERPRISE RECORDS 4714 CHURCH AVENUE BROOKLYN, N.Y. 11203 (718) 282-7709 (718) 282-7842

Telex: 4973708WORLDUI







Produced & Arranged By: BARRY "U" (B. RARRETT)

Made in U.S.A. Brooklyn, N.Y.



SIDE B BUDIS 010

VERSION



Marketed & Distributed

WORLD ENTERPRISE RECORDS 4714 CHURCH AVENUE BROOKLYN, N.Y. 11203 (718) 282-7709 (718) 282-7842

Telex: 4973708WORLDUI



### Penthouse

Produced by D. Germain

RECORDS





OMOAd

STICK IT UP
(adapted)
GRINDSMAN

All Rights Reserved

SIDE A PH-104

Distributed by
PENTHOUSE MUSIC
16155 S.W. 117th AVENUE B-22

MIAMI, FL. 33157

Tel.: (305) 378-2407 / (305) 378-6770

Fax: (305) 378-2408

Pub.: Doncut Pub.



### Penthouse

Produced by D. Germain







SIDE B PH-104

Distributed by

PENTHOUSE MUSIC 16155 S.W. 117th AVENUE B-22

MIAMI, FL. 33157

Tel.: (305) 378-2407 /

(305) 378-6770

Fax: (305) 378-2408 Pub.: Doncut Pub.

VERSION STEELY/CLEVIE

All Mights Reserved

# 505 Shocking Vibes

Produced by Patrick Roberts & Kirk Davis Arranged by "Prince"

SIDE -A

©1990

Distributed by V.P. RECORDS 170-21 Jamaica Ave. Jamaica, N.Y. 11432 Tel.: (718) 291-7058

**VPRD-712-A** 

PUNNANY TEGEREG
((CLUB MIX))
LITTLE LENNY

All Rights Reserved

# 5 Shocking Vibes

Produced by Patrick Roberts & Kirk Davis Arranged by "Prince"

SIDE -B

©1990

Distributed by V.P. RECORDS 170-21 Jamaica Ave. Jamaica, N.Y. 11432 Tel.: (718) 291-7058

**VPRD-712-B** 

# PUNNANY TEGEREG ((REMIX)) LITTLE LENNY

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BIG

### **MCA RECORDS**

UPT8P 2605 **UPT 11643** 



SIDE ONE 12" 33 1/3 R.P.M.

### PARTY AND BULLSHIT

(Radio) 3:42...

(Album) 3:42 ASCAP

(Instrumental) 3:42 ASCAP

(Big-Easy Mo Bee)

Original version appears on the Original Motion Picture

Soundtrack "Who's the Man?" (UPT-10794)

PRODUCED BY EASY MO BEE FOR BEE MO EASY PRODUCTIONS

Executive Producers: Andre Harrell, Sean "Puffy" Combs & Mark Siegel

Associate Producers: James Earl Jones, Jr. & Buttnaked Tim Dawg

Music Supervisors: Kathy Nelson & Toby Emmerich

EMI April Music Inc.

100 UNIVERSAL CITY

PLAZE

OUNIVERSAL CITY

CA 91608



BIG

### **MCA RECORDS**

**UPT8P** 2605 **UPT 11644** 



SIDE TWO 12" 33 1/3 R.P.M.

(Club Dirty) 3:42 ASCAP
(Dirty Instrumental) 3:42 ASCAP
(Big-Easy Mo Bee)
Original version appears on the Original Motion Picture
Soundtrack "Who's the Man?" (UPT-10794)
PRODUCED BY EASY MO BEE FOR BEE MO EASY PRODUCTIONS
Executive Producers: Andre Harrell, Sean "Puffy" Combs & Mark Siegel
Associate Producers: James Earl Jones, Jr. & Buttnaked Tim Dawg
Music Supervisors: Kathy Nelson & Toby Emmerich
EMI April Music Inc.

1993 MCA Records, Inc.
100 UNIVERSAL CITY
PLAZA

TIM BROWN

'a release from the

ing

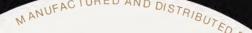
ONE

ONE

Mixed & Mastered Digitally Produced by the "Music Man" Michael Trammell for Powersong Music and Film Productions **Executive Producer:** Husie Mac Outing

I LOVE YOU 3:03 (THE WEDDING SONG)

a © 1990 Tru-Believers Records



'M BROWN

Please from the



**STEREO** 

Mixed & Mastered Digitally Produced by the "Music Man" Michael Trammell for Powersong Music and Film Productions **Executive Producer:** 

Jrown

Is by Michael Trammell

Jed by Geneses Music and

Bronze Music (BMI)

A © 1990 Tru-Believers Records



### BAINBRIDGE

**ALLEN VIZZUTTI on Trumpet** featuring the vocals of **ALEXANDRA BROWN** 

**BA-201** 

Promotional Copy



SIDE A

Time: 5:12

TAKES MY BREATH AWAY

(A. Vizzutti/A. Brown)

Village Place Music/Little Mama Music (ASCAP)

From the LP RED METAL (BT6246)

Executive Producer: Tutti Camarata

Produced for Promenade

Productions by: Allen Vizzutti

(P&© 1983 Bainbridge Ent. Co., Inc.)



### **ALLEN VIZZUTTI on Trumpet** featuring the vocals of **ALEXANDRA BROWN**

**BA-201** 

**Promotional** Copy



SIDE B

Time: 3:26

TAKES MY BREATH AWAY

(A. Vizzutti/A. Brown)

Village Place Music/Little Mama Music (ASCAP)

From the LP RED METAL (BT6246)

Executive Producer: Tutti Camarata

Produced for Promenade

Productions by: Allen Vizzutti

(Pac 1983 Bainbridge Ent. Co., Inc.)

## TYE RECORDS

45 R.P.M.
RON PUB. CO.
BMI

RECORD NO. 1504 (T-2181)

Distributed By RIC RECORDS New Orleans, La.

Keep Climbing Jacob's Ladder

(Senior)

(The 9 Year Old) SENIOR TWINS

# TYE RECORDS

45 R.P.M. RON PUB. CO. RECORD NO. 1504 (T-2182)

Distributed By RIC RECORDS New Orleans, La.

COME AND SEE

(Senior)

(The 9 Year Old)
SENIOR TWINS

### ME AND MY MULE



1/23/56

Te. T Pressing (K9706)

> JACK DUPREE KING 4876

### FAILING HEALTH BLUES

Test Pressing (K8567)



1/23/56

JACK DUPREE KING 4876 ecords, inc.

Diana Music, Inc. ASCAP

101 Time: 2:15 K80W-3820

THE OP SONG

(Sid Tepper - Roy C. Bennett)

Jack and The

Op Birds

INC. 1650 BROADWAY: HENYOUL O. B.



Diana Music. Inc. ASCAP

101 Time: 2:23

K80W-3821

### THE DREAMY DOLLS OF DUESSELDORF (Sid Tepper - Roy C. Bennett) Jack and The Op Birds INC. 1650 BROADWAY, HEWYORK 19.15

# STEN STEN PROMOTION COPY NOT FOR SALE BF 7-12-71 "een Gems"bia Music, (BMI) "A "C. Now You

From DECCA album DL 75249 WISHBONE ASH PRODUCED BY DEREK LAWRENCE **FOR SCORE** INTERNATIONAL

32826

(7-L 15,480) (3:40)



### **BLIND EYE**

(Steve Upton-Martin Robert Turner-Andy Powell-David Allen Turner)

WISHBONE ASH RECORDED IN ENGLAND

### DECCA

From DECCA album DL 75249 WISHBONE ASH PRODUCED BY DEREK LAWRENCE FOR SCORE INTERNATIONAL

32826

(7-L 15,483) (3:20)



QUEEN OF TORTURE

(Steve Upton-Martin Robert Turner-Andy Powell-David Allen Turner)

WISHBONE ASH RECORDED IN ENGLAND

# CA A Div. of MCA. Inc., N. DECC STEREO

From Decca album DL 75265 ATLANTA RHYTHM SECTION

32928

(7-123,720)(3:16)



EL1 2-17

Low-Sal. Inc. (BMI)

ALL IN YOUR MIND

(Buddy Buie-James Cobb)

ATLANTA RHYTHM SECTION

PRODUCED BY BUDDY BUIE FOR **B.B.C. PRODUCTIONS** 

# Reg. U. S. Pat. On.

STEREO

From Decca album DL 75265 ATLANTA RHYTHM SECTION

32928

(7-123,727)(4:02)

Div. of MCA, Inc., New York, U.S.A. PROMOTION COPY NOT FOR SALE

Low-Sal. Inc. (BMI)

CAN'T STAND IT NO MORE

(Buddy Buie-James Cobb-Rodney Justo)

ATLANTA RHYTHM SECTION

PRODUCED BY BUDDY BUIL FOR **B.B.C. PRODUCTIONS** 

From Decca album DL 79183 SMASH YOUR HEAD AGAINST THE WALL

32896 (7-123,604)(3:45)





MY SIZE

(John Entwistle)

JOHN ENTWISTLE PRODUCED BY JOHN ENTWISTLE

Engineer: ROY BAKER RECORDED IN ENGLAND

From Decca album DL 79183 SMASH YOUR HEAD AGAINST THE WALL

32896 (7-123,612)(3:07)



BELIEVE IN EVERYTHING

(John Entwistle)

PRODUCED BY JOHN ENTWISTLE Engineer: ROY BAKER RECORDED IN ENGLAND



CO-21284 SP



45-44109 VOCAL Pub., Web IV, BMI Time: 2:05

SAME OLD FEELING (Paul Davis) (Paul Davis)
TERRY WOODFORD

Produced by Barry Beckett & George Soule And Recorded at Muscle Shoals
Sound Studio, Muscle
Shoals, Alabama

PECORDING CORP., 1841 BROADWAY

### LET THE WATER RUN DOWN

**PROMOTIONAL** COPY



(Bert Russell)

NOT FOR SALE

"A" SIDE

Keetch-Caesar & Dino Music (BMI) NBF Time: 2:26 (2062)

7-12-7

### VIN CARDINAL

Prod. by Richard M. Adler and Herb Alpert

1234

### **SEASON OF THE WITCH**

(D. Leitch)

PROMOTIONAL COPY





NOT FOR SALE

Peer International Corporation (BMI) Time: 3:12 (2063)

### VIN CARDINAL

Prod. by Richard M. Adler 1234

# MG

SPECIAL DISC JOCKEY RECORD

Latter Rain Music ASCAP 2:24

JESUS IS

JESUS IS
(E. Overstreet)

2ND CHAPTER OF ACTS

Arr. by the Holy Ghost
Prod. by Buck Herring for Thistle Prod.

Prod. by Buck Herring for Thistle Prod.

Olvision OF METRO-GOLDWYN-MAYER INC.

NOT FOR SALE

K14298

(71 L 2658) MONÓ



# M-G-M SPECIAL DISC JOCKEY RECORD

NOT FOR SALE

K14298

(71 L 2659) MONO

LOOKING AT GOD'S SON
(A. Herring)

2ND CHAPTER OF ACTS
Arr. by the Holy Ghost
Prod. by Buck Herring for Thistle Prod.

Prod. by Buck Herring for Thistle Prod.

NOTE: The state of the stat

Latter Rain Music **ASCAP** 2:26

# PROMOTION COPY NOT FOR SALE Meads Music, Inc. (BMI) Marca PROMOTION COPY NOT FOR SALE Meads Music, Inc. (BMI) DECCA

### **STEREO**

PRODUCED BY HILARY LIPSITZ ARRANGED AND CONDUCTED BY JIM HUNTER

32764

(7-123,183)Intro: :12 (2:58)

TOMORROW'S MAN TO BE

(Brent Talbot)

**BRENT TALBOT** A GOLDEN BOUGH PRODUCTION

# STEREO PROMOTION COPY NOT FOR SALE Smeads Music, Inc. (BMI) Smeads Music, Inc. (BMI) DECCA

PRODUCED BY HILARY LIPSITZ ARRANGED AND CONDUCTED BY JIM HUNTER

32764

(7-123,184)Intro: :14 (2:33)

**GOTTA BELONG SOMEWHERE** 

(Brent Talbot)

**BRENT TALBOT** A GOLDEN BOUGH PRODUCTION

### WOKE UP THIS MORNING

PROMOTIONAL COPY



(Karla Bonoff)



### "A" SIDE

Benecia Music (ASCAP) Time: 2:57 (2104)



### BRYNDLE

A DURATION MUSIC PRODUCTION Produced by Lou Adler

1252

### LET'S GO HOME AND START AGAIN

(Ken Edwards)

PROMOTIONAL COPY





NOT FOR SALE

Purusha Music (BMI) Time: 2:27 (2105)

### BRYNDLE

A DURATION MUSIC PRODUCTION Produced by Lou Adler

1252





E-45250-A Freewheeled Time 3:23 Close-Fade FOR RADIO



Robosac Music, BMI Time: 3:39 (Intro., 0:17)



TRA-3210 TTS-01592-BW

Produced by: Tc-Da Productions

"AIN'T NO NEED OF CRYING"

(David Porter)

THE RANCE ALLEN GROUP

Special thanks to: David Porter, Ronnie Williams
Date of release: Oct., 1974
Pl974 Stax Records, Inc., 2693 Union
Extended



Doctor Jack Pub. East/Memphis Music, BMI Time: 2:30

(Intro., 0:10)



TRA-3210 TTS-01593-BW

### "IF I COULD MAKE THE WORLD BETTER"

(Rance Allen, Dave Clark, Tom Allen)
THE RANCE ALLEN GROUP

Produced by: To-Da Productions
Date of release: Oct., 1974
P1974 Stax Records, Inc.

Stax Records, Inc., 2693 Union Extended



# TURDAY



4-44904 JZSP 151530

2:56

Publisher: Blackwood Music. Inc. & Doppler Enterprises, Inc. (BMI)

### GENTLE LOVING SAN FRANCISCO MAN

-P. Nunn - S. Nunn-Arranged & Conducted by Emory Gordy
Produced by Billy Jackson
Co. & Tom Wells Produced by Billy Jackson
& Tom Wells

COLUMBIA MARCAS REG. PRINTED IN U.S.A.





## **Epic**



## STEREO 45 RPM

Arranged by Paul Riser-Melvin Griffith



## DEMONSTRATION NOT FOR SALE

## 8-50104 zss 160547

® 1975 CBS Inc. Intro. :03 2:59 Publisher: Delrick Publishing Co. (BMI)

## IT'S HARD TO STOP (WHEN I START LOVIN YOU)

-J. Dean - J. Glover - C. Robinson - E. Burt Sr.-

## THE LIVIN INN

Produced by Ernest Burt Sr. "A Magic City Hit Production"

O'EPIC," MARCA REG.



## MONO 45 RPM

Arranged by Paul Riser-Melvin Griffith

## DEMONSTRATION NOT FOR SALE

## 8-50104 ZSP 160546

1975 CBS Inc.
 Intro. :03

2:59

Publisher: Delrick Publishing Co. (BMI)

## IT'S HARD TO STOP (WHEN I START LOVIN YOU)

-J. Dean - J. Glover - C. Robinson - E. Burt Sr.-

## THE LIVIN INN

Produced by Ernest Burt Sr. "A Magic City Hit Production"

BUEBLO W WOCA REG



## BLACK AS NIGHT (Dick Wagner)

## THE FROST Strings arranged by Lor Crane

Produced by Dick Wagner

Produced by Dick Wagner

BY

VANGUARD RECORDING SOCIETY. INC. N.Y.



A LONG WAY FROM HOME (Dick Wagner) FROST

Produced by Dick Wagner

BY VANGUARD RECORDING SOCIETY, INC. N.Y.



**AUDITION COPY** NOT FOR SALE

Screen Gems Columbia Music BMI - 2:40 Arr. by John d'Andrea



R-837 M-1106 Prod. by Bob Marcucci & John d'Andrea



**AUDITION COPY** NOT FOR SALE

J Screen Gems Columbia Music BMI - 2:30 Arr. by John d'Andrea



R-837 M-1107 Prod. by Bob Marcucci & John d'Andrea

(J. Keller & H. Greenfield)

BUDDY CARROLL

OF RANK

CALIFORNIA . A DIVISION

## Ontana

PROMOTIONAL COPY

NOT FOR SALE

FDJ-17 (F-1670) 1-44305 Screen Gems -Columbia Music Inc. (BMI) Intro. :10 2:49



Produced by Dale Frashuer

MONO VERSION

JUST ONCE IN MY LIFE

(G. Goffin - Coking - P. Spector)

TASTE OF GREY

Arranged & Conducted by Joe Renzetti

# SPECIAL DISC JOCKEY RECORD



OR SALE

NHC-FM 4-15-7

K14197 (70-L-1889)

Daliric Music BMI 2:40

TOMORROW, TOMORROW

(Gregorash-Lampe)

JOEY GREGORASH

Arr. & Cond. by Bob McMullin

Prod. by Bob Burns

A Prod. of Polydor/Canada

A Prod. of Polydor/Canada TOMORROW, TOMORROW (Gregorash-Lampe)

## M-G-W

SPECIAL DISC JOCKEY RECORD

OR SA

K14197 (70-L-1890)

Daliric Music BMI 2:15

WON'T LAST LONG

IT WON'T LAST LONG
(Gregorash-Lampe)

JOEY GREGORASH

Arr. & Cond. by Bob McMullin
Prod. by Bob Burns
A DIVISION OF METRO-GOLDWYN-MAYER INC.



## stereo dimension records

## PROMOTION COPY **NOT FOR SALE**

Dymor Prod., Inc. (ASCAP) 3:09 Arranged by Stuart Scharf A45-201A



## \*SPECIAL MONAURAL REMIX

Produced by Robert Allen For Dymor Productions, Inc.

W 11-13-70



## GROOVIN' ON THE SUNSHINE (LOVE AND HAPPINESS) (Robert Allen)

From The Album "BOB McGRATH From SESAME STREET"

New York, NY Mode in USA offinity records inc. THE BEST FRIENDS With BOB McGRATH



## stereo dimension records

PROMOTION COPY NOT FOR SALE

Dymor Prod., Inc. (ASCAP) 3:38 Arranged by Stuart Scharf



A45-201B Produced by Robert Allen For Dymor Productions, Inc.

## BEST FRIEND (Robert Allen)

From The Album "BOB McGRATH From SESAME STREET"

New York, NY Mode in USA offinity records inc BOB McGRATH And The BEST FRIENDS



Kags Music (BMI) (SL-1892) PROMOTION COPY



NOT FOR SALE

## A CHANGE IS GONNA COME

OILISION OF Produced by ...

OF IEWEI RECORDS **The Meditation Singers** Produced by André Williams

FWEL RECORDS - SHREVERORT



Su-Ma (BMI)

(SL-1871) PROMOTION COPY



## GETTING HIGH ON THE LORD

OIVISION OF Produced by ...

OF PRODUCED BY ... (André Williams) The Meditation Singers

OF Produced by André Williams

SHREVER

SHREVER

OF SH

## NIX RECORDS

45-100 Fiore Pub. Co. BMI 115 Time: 2:12

Vocal with A Orchestra

## **ENCHANTMENT**

(J. Testa - G. Toney)
THE MELODY MATES

Narrated by NICK CENCI

## NIX RECORDS

**45-100**Fiore Pub. Co.
BMI 116

Vocal with Orchestra

## PROMENADE

(J. Testa - V. Maleckar)

THE MELODY MATES

## **Emperor**

Box 1313 Wheeling, W. Va.

430-EM-1-C-B-62-A Durham Music BMI Country Singing With Guitar EM-1-C-B-62

I WAS ONLY DREAMING
(Clyde Barden)

SMOKEY GREEN (The Green Mt. Boy)

## **Emperor**

Box 1313 Wheeling, W. Va.

430-EM-1-C-B-62-B Durham Music BMI Country Singing With Guitar EM-1-C-B-62

WHISPER (Clyde Barden)

SMOKEY GREEN (The Green Mt. Boy)

## BATTLE OF GETTYSBURG

(Joseph Van Winkle - Fred Darian - Al deLory)

JAF Records
Distributed by
ERA RECORD
SALES, INC.

Balladeer Music (ASCAP) RECORDS (45-X-105) Time 2:22

## FRED DARIAN

A JAFCO PRODUCTION 2020

## LEGEND OF THE GHOST STAGE

(Tommy Coe)

JAF Records
Distributed by
ERA RECORD
SALES, INC.

Balladeer Music (ASCAP)

RECORDS (45-X-106) Time 2:05

## FRED DARIAN

A JAFCO PRODUCTION

2020

WARNER BROS.-SEVEN ARTS RECORDS



## J.J. JACKSON

Produced by Lew Futterman



## 7276

(K80057)

Arranged & Conducted by J.J. Jackson



WARNER BROS.-SEVEN ARTS RECORDED

## J.J. **JACKSON**

Produced by Lew **Futterman** 



## 7276

(K80065)

Arranged & Conducted by J.J. Jackson

## yvanhop

Bald Medusa Music (ASCAP) Time: 2:55 I-506 ZTSC 148624 Produced by Johnny Lamont

AIRE OF GOOD FEELING

LONG TIME COMIN'

BOB-COR INC.

## yvanhop

Chevis Music & Arc Music (BMI) Time: 2:56 I-506
ZTSC 148625
Produced by
Johnny
Lamont

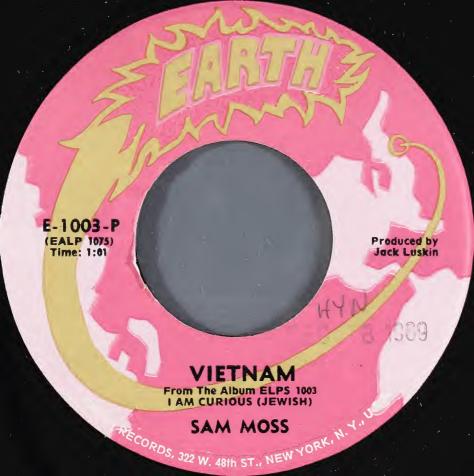
NAC5-12-71

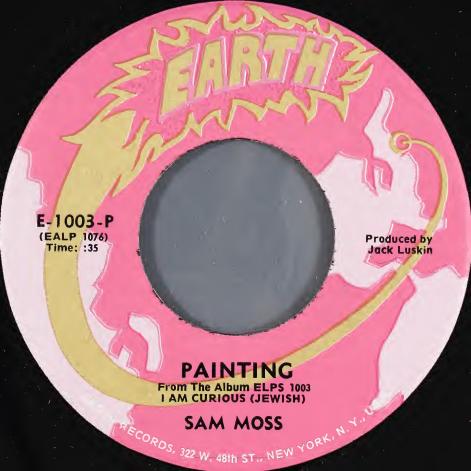
MORE AND MORE

(Smith-Juan)

LONG TIME COMIN'

BOB-COR INC.







REG. U. S. PAT. OFFICE

DOT RECORDS INC. HOLLYWOOD 28, CAUF.

Paul Borrett Music BMI

45-15470 MW-9152

TRANSFUSION
(Jimmy Drake)
NERVOUS NORVUS
"Ultra High Fidelity"
5-56



REG. U. S. PAT. OFFICE

DOT RECORDS INC. HOLLYWOOD 28, CALIF.

Paul Barrett Music BMI

45-15470 MW-9153

DIG (Jimmy Drake) NERVOUS NORVUS "Ultra High Fidelity" 5-56



R-4759

Me-N-U Music Corp. & Cortez Music Co. BMI - 2:15

45 RPM (19206)











RADIO STATION COPY NOT FOR SALE

R-4759 Me-N-U

Music Corp. & Cortez Music Co. BMI - 2:55

45 RPM (19207)

DAVE "BABY" CORTEZ

MADE IN U.S.A BY ROULETTE RECORDS. INC



## PETER HUNNIGALE



Manufactured &
Distributed by
JET STAR LTD.
155 Acton Lane,
London, NW10 7NJ, U.K
T: +44(0)20 8961 5818
F: +44(0)20 8965 7008
e-mail - feedback
@jet-star.co.uk



## SIDE A 45 RPM CRT 870

PUBLISHED BY JET STAR MUSIC LTD/ JAMREC MUSIC

## MIDNIGHT LOVE

P. Hunnigale/C.S. Dodd

ALL Producer: Al Campbell for Cave Production

Mixed by Richard Esson

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ALSO ON CASSETTE

## YO-YO MA/ORMANDY PHILADELPHIA ORCHESTRA

Side/Seite/Face 1 Shostakovich: Concerto No. 1 for Cello & Orchestra, Op. 107 (E-flat Major/Es-Dur/Mi bémol

majeur) I-Allegretto II-Moderato

III-Cadenza IV-Allegro con moto Nolan Miller, French horn/ Orchesterblashorn/cor

Side / Seite / Face 2

Kabalevsky: Concerto No. 1 for Cello & Orchestra, Op. 49 (G Minor/g-moll/Sol mineur)

1-Allegro II-Largo III-Allegretto

mitri Shostakovich composed his Cello Concerto No. I in Eflat Major On 107, in the summer of 1959 for Mstislav Rostropovich, to whom the score is dedicated On June 6 of that year Shostakovich had written: "I can only say that this concerto was first conceived quite a long time ago. The original impulse came from hearing Sergei Prokofiev's Symphony-Concerto for Cello and Orchestra, which interested me greatly and aroused my desire also to try my hand at this genre'

According to a Soviet source, when Rostropovich received the finished score, he learned the entire work by memory in only four days and then played it brilliantly for an "astounded" Shostakovich Rostropovich gave the grad on October 4, 1959, with the Leningrad Philharmonic Orchestra

conducted by Eugene Mravinsky The First Cello Concerto stands with the First Violin Concerto as Shostakovich's most successful achievement in the concerto form. This is so because of the high level of the materials and the carefully calculated architecture of each work. The late conductor Kiril Kondrashin once wrote that the two concertos "have much in common. originality of form (particularly in regard to the position and function of the cadenza...), the colorful music of the finales, and the concentrated lyncism of the slow movements!

The opening movement of the First Cello Concerto (characterized by Shostakovich as "an Allegretto in the style of a socular march") is dominated by a four-note motto that recurs in the finale. The highly expressive second movement (Moderato) features a broad cello cantilena. Connecting the slow movement and the energetic, high-

is a complex but highly effective solocello cadenza which develops previously heard material. The Concerto ends brilliantly with arresting proclamations of the motto

Dmitri Kabalevsky's Cello Concerto No. 1 in G. Minor, Op. 49, was written during 1948-49 as the middle part of a Youth" (the other works: The Violin Concerto, Op. 48, of 1948 and the Psano Concerto No. 3, On. 50, of 1952). In a 1949 article in the official government manazine Sovietskava Musica, I Ryzhkin stated (rather grandly) that Kabalevsky's then-incomplete tology would represent "a manifold revelation of the ideas of our Soviet youth' Because of its generally fast tempi and ontimistic tone, the Violin Concerto seemed to Ryzhkin appropriately viewed as the cycle's opening "movement," while the Cello Concerto "corresponds to a symphonic andante" reflecting "a mood of meditation, passing into sadness .particularly in the middle movement." However, at that point the writer ran into trouble, finding difficulty in fitting the Cello Concertos too jolly concluding Allegretto into a didactic scheme "Perhans" Ryzhkin suggested, with a hint of desperation, "a revision of the finale would improve the

Kabelevsky's First Cello Concerto 18 considerably less ambitious than the Second Cello Concerto which followed in 1964. Like Kabalesky's other two 'youth" concertos (and, in fact, like the better part of his output), it is couched in an extremely accessible idiom-which provoked American entic Paul Henry Lang to term it "astonishingly old-fashioned" after a 1959 Carnene Hall performance. Be that as it may, Kabalevsky's Concerto is a work of decidedly lync bent, the polished product of an experienced craftsman. If there is more charm than substance here. charm, after all, is too often at a premium in twentieth-century music

Phillip Ramey mitrij Schostakowitsch kompomerte sem Cellokonzert in Es-Dur op. 107 im Sommer des Jahres 1959 für Mstislaw Rostropowitsch, dem die Partitur gewidmet ist Am 6. Juni jenes Jahres hatte Schostakowitsch geschrieben: "Ich kann eigentlich nur sagen, dass meine ersten Vorstellungen von diesem Konzert schon vor recht langer Zeit entstanden. Der ursprüngliche Impuls ergab sich daraus, dass ich Sergej Prokofjews Sinfonie-Konzert für Cello und Orchester sehort hatte:dieses erweckte bei mir starkes Interesse sowie den Wunsch. mich selber in diesem Genre zu

Fine sowietische Quelle herichtet. Rostropowitsch habe nach Erhalt der fertigen Partitur das gesamte Werk in nur vier Tagen auswendig gelernt und spirited rondo-finale (Allegro con moto) es sodann einem "vollig überraschten"

Schostakowitsch glänzend vorgespielt Rostropowitsch spielte das Konzert auch bei dessen Welturaufführung am 4 Oktober 1959 in Leningrad; das Lennsrader Philharmonische Orche-

ster wurde von Jewgenij Mrawinskij Das Erste Cellokonzert und das Erste Violinkogzert können als Schosta kowitschs erfolgreichste Werke in der Sparte Instrumentalkonzert gelten. Dies ereibt sich zum einen aus dem hohen Niveau des Tonmaterials und zum anderen aus den jeweils sorgfaltig geplanten "Architekturen" der beiden Werke Der verstorbene Dirigent Kiril Kondraschin schrieb einst, die beiden Konzerte hatten "vieles gemeinsam Originalitat in der Form (besonders, was Position und Funktion der Kadenz angeht), die farbenreiche Musik der Finals, and day konzentnert Lynsche der langsamen Satze."

Der Eroffnungssatz des Ersten Cellokonzertes (von Schostakowitsch charakterssert als "ein Allegretto im Stil eines scherzhaften Marsches") wird beherrscht von einem Vier-Noten-Motto, das im Finale erneut auftreten wird. Der hochexpressive zweite Satz (Moderato) weist eine breit angelegte Cello-Cantilena auf. Der langsame Satz und das energische, frohgestimmte Rondo-Finale (Allegro con moto) werden verbunden durch eine komplexe. aber hochst wirkungsvolle Solo-Kadenz des Cellos, in der bereits zuvor gehortes Tonmatenal zur Durchführung gelangt. Mit fesselnden Wiederholungen des Mottos endet das Konzert auf glanzende Weise

Dmitris Kabalewskus Cellokonzert Nr. I in g-moll op 49 entstand in der Zeit von 1948-1949 als mittlerer Teil einer Konzert-Trilogie, die "der sowjetischen Jugend" gewidmet war (die anderen Werke sind das Violinkonzert op. 48 aus dem Jahre 1948 und das Klavierkonzert Nr. 3 op. 50 von 1952). In einem Artikel der offiziellen Regierungszeitschrift Somerskana Musica aus dem Jahre 1949 findet sich die etwas grosstuerische Ausage eines I. Ryschkin, Kabalewskitsdamals noch unvollständige Trilogie wurde dereinst "eine mannigfaltige Offenbarung der Ideen unserer sowieuschen Jugend" darstellen. Wegen seiner allgemean raschen Tempi und somes ontimistischen Tones schien das Violinkonzert für Ryschkin so etwas wie der Froffnungs-"Satz" des Gesamtzyklus zu sein, während das Cellokonzert "einem sinfonischen Andante entspricht" und "eine meditative Stimmung reflektiert, die in Trauer übergeht...besonders im mittleren Satz." An diesem Punkt jedoch genet der Autor in Schwierigkeiten, da er es schwierig finden musste, das allzu frohliche abschliessende Allegretto des Cellokonzertes in ein didaktisches Schema hineinzupressen "Vielleicht", so Ryschkin mit einer Spur von Verzweiflung, "wurde eine Revision des

Finales das Werk verbessern."

Kabalewskijs Erstes Cellokonzert ist erheblich weniger ambitiós als das Zweste Cellokonzert, das im Jahre 1964 folgte Wie seine beiden anderen "Jugend"-Konzerte (und wie überhaupt der grossere Teil seiner Produktion) ist s in einem ausserst leicht zugänglichen ldiom formuliert-was den amerikanischon Kritiker Paul Henry Lang dazu veranksste, es "erstaunlich altmodisch" zu nennen, nachdem er es bei einer Aufführung in der Carnegie Hall im Jahre 1959 gehort hatte. Wie auch immer-Kabalewskiis Konzert ist ein Werk mit einem entschiedenen Hang eines erfahrenen Konners. Had wenn es hier mehr Charme als Substanz gibt, so muss man doch sagen, dass man Charme in der Musik des zwanzigsten Jahrhunderts allzu oft suchen muss

mitri Shostakovich composa, pendant l'eté 1959, son Concerto pour Violoncelle Nº 1 en Mi bémol majeur, op. 107, à l'intention de Mstisłav Rostropovich, à qui la purtition est dédiée. Le 6 juin de cette même année. Shostakovich avait écrit : "Je peux seulement dire que ce concerto a été conçu pour la première fois il y a assez longtemps. Limpulsion originale me vint en écoutant le Concerto-Symphonic pour Violoncelle et Orchestre de Sergei Prokofiev. Celui-ci m'interessa à tel point qu'il éveilla mon désir de m'essayer également à ce genre'

Ubersetzung, WSt.

D'après une source soviétique, Rostropovich, après avoir reçu la partition finale, mémorsa tout l'ouvrage en quatre jours seulement, et l'exécuta ensuite brillamment devant un Shostakovich "stupéfait". Rostropovich joua le Concerto en première mondiale à Léningrad le 4 octobre 1959 avec l'Orchestre Philharmonique de Lénigrad, sous la direction d'Eugène

Mravinsky Le premier Concerto pour Violoncelle prend place, avec le premier Concerto pour Violon, parmi les plus réussies des oeuvres de Sbostakovich dans la forme du concerto. Cela est dû au niveau élevé de la matiére musicale et de l'architecture soigneusement calculée de chaque oeuvre. Le regressé chef d'orchestre Kiril Kondrashin écrivit une fois, évoquant les deux concertos : "Hs ont beaucoup en commun l'originalité de la forme (particulièrement en ce qui concerne la position et la fonction de la cadenza...), la musique colorée des finales... et le ly-

risme concentré des mouvements lents" Le mouvement initial du premier Concerto pour Violoncelle (qualifié par Shostakovich d' "All'egretto dans le style d'une marche humoristique") est dominé par un "motto" de quatre notes qui va réapparaître dans le finale. Le second mouvement (Moderato), très expressif, comprend une ample cavillena de violoncelle. Formant le lien entre le monvement lent et l'énergique et alerte

rondo-finale (Allegro con moto), il y a une complexe et très efficace cadenza pour violoncelle-solo qui développe des éléments musicaux précédemment entendus. Le Concerto s'acheve brillamment avec de sansssantes réaffirmations du "motto"

Le Conceto Nº I en Sol mineur, op. 49. de Dmitn Kabalevsky fut composé de 1948 à 1949, en tant que partie centrale la jeunesse soviétique". (Les autres oeuvres étant . le Conceto pour Violon, op. 48, de 1948, et le Conceto pour Piano Nº 3, op. 50, de 1952). Dans un article paru en 1949 dans le magazine officiel du gouvernement soviétique, Sovierskava Mienca, L. Ryzhkin affirmant (de maniere plutôt grandiloquente) que la trilogie de Kabalevsky, alors inachevée, représenterait "une révélation soviétique". En raison des tempi généralement rapides et de son ton optimiste, le Conceto pour Violon parut à Ryzhkin appropriè pour former le mouvement initial du cycle, alors que le Concerto pour Violoncelle "correspondart à un Andante symphonique reflétant "un état méditatif, se muant en tristesse ... particulièrement dans le mouvement central" Cependant, sur ce point, l'écrivain se trouva en mauvaise posture, ayant des difficultés à adapter Concerto pour Vsoloncelle à un schéma didactique, "Peut-être", suggera Ryzhkin, avec une nuance de desespoir, "une révision du Finale pourrait-elle améhorer l'oeuvre

Le premier Concerto pour Violoncelle de Kabalevsky est considérablement moins ambitieux que le second Concerto pour Violoncelle qui suivit en 1964. Ainsi que les deux autres concertos "A la jounesse" (et. en fait. comme la meilleure partie de son oeuvre), il est écrit dans un idiome extrêmement intelligible-qui incita le critique américain Paul Henry Lang à le qualifier de "étonnamment démodé", occi après une exécution à Carnegie Hall, en 1959. Quoi qu'il en son, le Concerto de Kabalevsky est une oeuvre de tendance resolument lyrique, le produit parfaitement ouvragé d'un artisan

S'il y a là plus de charme que de substance, le charme, finalement, est trop souvent une rare récompense de la musique du 20eme siècle.

Engineers Bud Graham, Sydney Dovis, Tom Lazarus Diestally recorded using the SOUNDSTREAM system Mixed to JVC Dunul Mastering system Mastered by Bill Kupper at MASTERDISK Recorded in the Scottish Rue Hall, Philadelphia Cover design: Hennetta Condak Cover photo Dayal Kennedy (1983 CBS Inc. )21983 CBS Inc./Manufactured by CBS Records CBS Inc. 51 West 52 Street, New York, NY
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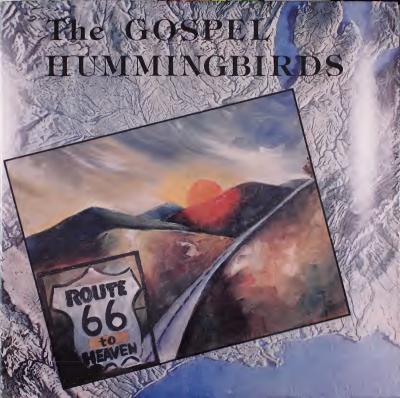
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## THE GOSPEL HUMMINGBIRDS

Route 66 to Heaven





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1. ANY DAY

2. LORD, DON'T MOVE THE MOUNTAIN 3, COME ON, JESUS.

4. PRAY ON UNTIL IESUS COMES.

#### Side TWO:

- 1. SWING LOW, SWEET CHARIOT.
- 2. DON'T LET THE DEVIL RIDE. 3. IF IT WASN'T FOR THE LORD.
- 4. A BETTER HOME
- 5. TROUBLE DON'T LAST ALWAYS.

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# SWISS ON WRY



SAN LEANDRO HIGH Jazz Lab Band

Director Joseph A. Zawistowski

COMPATIBLE



## SWISS ON WRY

SIDE ONE	
MARCHE. CHANNEL ONE SUITE. Soloists: Dan Parodi-Drums Gary Mendonca-Tenor Sax Rick Condit-Alto Sax Eric Nelson-Trumpet	Bill Reddie
3. RUTH	Bill Holman
Soloists: Dan Parodi-Drums Gi	ry Mendonca-Tenor Sax
SIDE TWO	
1, MIDNIGHT COWBOY SUITE	John Barny-Arr Phil Herring
Soloists: Charlie Marquez-Bass	. com con , ran ran rang
	Condit-Alto Sax
	an Parodi-Drums
Terri Ghiglione-Vocalist	
2. SUITE FOR JAZZ ORCHESTRA AND S	TRING QUARTET
E. CONTENDED ON THE CONTENDE ON THE CONTENDED ON THE CONTENDE ON THE CONTENDED ON THE CONTENDED ON THE CONTENDE ON THE CONTENDED ON THE CONTENDE ON THE CONTENDED ON THE CONTENDED ON THE CONTENDED ON THE CONTENDE ON THE CONTEN	
(Recorded live at the Reno Jazz Fest	
I. 15/4 Bock	•
Duane Dovle-Soprano Sax	
II. Ballade	
Eric Nelson-Flugelhorn	
String Quartet: Jerri Jorgenson.	Wendy Foster-Violin
Beisy London-Viola Lauren Jos	

III. Fast; Up Tempo

Rick Condit-Alto Sax

Eric Nelson-Trumpet

Dan Parodi-Drums

#### Savers

\*Rick Condit (flute and picc.)

Sue Lindsey (flute and clarinet) Gary Mendonca Duane Dovle (soprano sax and clarinet)

Mike Whitman (flute and clarinet) John Clarfield (clarinet and bass clarinet)

#### Trumpets: \* leff Micheli

Eric Nelson (flugelhorn) Mark Johnson Brian Robertson

Wayne Stitzer

\*Bich Carson Al Aikawa Rick Hage Barry Mendonca Rob Winkler Phil Herring (bass) Rhythm:

\*Dan Parodi (drums)

Paul Covarelli (quitar) Chartie Marquez (bass) Kathy Smyth (piano) Vocalies:

Terri Ghiglione \* lead player

Trombones:

#### THE LAR BAND

The jazz program has been offered at San Leandro High since the midfifties and has been expanded this year to two jazz ensembles. The Lab Band is truly a jazz laboratory in that it tries to utilize ideas achieved through musical experimentation based on acceptable lazz concepts. The members of the band are selected by audition and represent some of the outstanding instrumentalists in the department. Though the band has received numerous awards and honors (division winner in AAA at the Reno Jazz Festival, winner of high school division in Fresno and auditioned invitations to the MENC convention in San Diego and the Montreux International Jazz Festival in Switzerland), it is constantly striving to improve itself and take on new

#### THE EUROPEAN TOUR AND THE MONTREUX FESTIVAL

Established in 1967, the Montreux Jazz Festival has become the most prestigious as well as the most successful lazz events in all of Europe. This year the festival will have a high school competition opened to high school iazz ensembles from the United States, selected by audition and limited to twelve bands. The Lab Band was one of the first bands chosen and this album

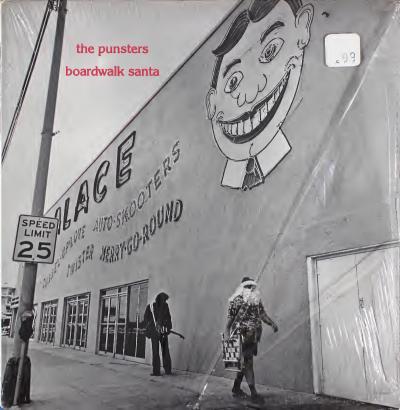
"Swiss on Wry" has been dedicated to Montreux and the European Tour. The tour will begin in Scotland with the Edinburgh Jazz Festival and will go on to England and London. Montreux will occupy several days and then on to Nice, Monaco and Paris with performances in each city. The tour begins on June 13, 1971.



JOSEPH A. ZAWISTOWSKI DIRECTOR SAN LEANDRO HIGH

#### DIRECTOR OF THE LAR BAND

loe Zawistowski Director of the Lah Band and Chairman of the Music Department at San Leandro High, is from Erie, Pennsylvania, He received his B.M. from the Eastman School of Music and his advanced degree from VanderCook College in Chicago, His musical experience covers a large and varied spectrum as jazz band trumpeter. symphony and band musician, professional hand leader Army Band musician and music educator in several states. During his three-year tenure at San Leandro the music department was reorganized, the Lab Band founded and the members given a new dedication to excellence.





the punsters boardwalk santa

Robert Kaplow vocals



side one boardwalk santa/ghetto santa my heart's in gridlock what's so funny?

recorded at If Walls Could Talk Studios, Passaic, NJ, Aug.-Sept. 1981

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special thanks to: Glenn Taylor, Karen Tibbals, Barbara Korzun, Steve Kaplan, Fran Rita, Dan Neer & all at WNFW-FM

side two shell game i asked the angels baghdad daddy i dreamt i dreamt of gefilte fish

All compositions BMI.



Tim Korzun

keyboards, bass



Michael Townsend bass, quitars



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Marc Lanzoff

vocals



Carmen Presti quitars, vocals



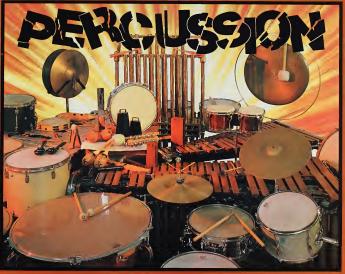
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Besides reveling in a musical experience as new appreciation for the orchestral instruagain think of them as solely accessories to underline or punctuate music made by the rest of the orchestra. From the exotic majesty of "Japanese Impressions," through the irrepressible, bubbling joy of Scott Joplin and George Hamilton Green's rags, to the dazzling complexity of "Triptych," this is richly varied, often highly melodic music made for and by percussion, executed with

ing technique can do justice to this music live concert would compare - unless your reserved seat happened to be among the percussionists. The utter clarity and unrivaled fidelity of this system seems to transmute your speakers, before your very ears, into shiny copper kettledrums or clusters of

gently tinkling windchimes. The "Big guns" of percussion are here -and in "4/4 For Four" they lay down a barrage that will have you listening with your mouth onen - but this record is not a lease-breaker but a mind-blower and an earopener. It will test the capability of your out distortion, of course, but it will also exploit fully the sophisticated capabilities of modern tone arms to track properly, of needles to trace complex excursions in the the sound of seven strong men beating sant to the ear when everything is functioning perfectly is the incredible contrast betimpani and bass drum and the very, very high frequencies from celesta or finger cym - often heard together. The result of this kind of aural audacity isn't just the Big Bang but off-beat, upbeat delight.

#### Side 1, Band 1

(A. J. Cirone) Cirone Pub., ASCAP (4-40) A solo for xylophone and orchestra bells punctuated by bass drum explosions becomes a triumphal march. An accelerated tempo then leads to a battle between the instruments. A transition winds the action down to an unexpected arpeggio on the nimble, is accomplished through extraordinary manipulation of the pedals by the timpanist. A triumphal recapitulation by all the instruments is managed by the five players, who sound as numerous as the USC marching band!

### Side 1, Band 2 The vibes, xylophone, and marimba take

and starts, in the old Joplinmobile, covering a lot of delightful musical territory in only two minutes, ten seconds. At the controls of the solo xylophone: Jack Van Geem. Side 1, Band 3

TRIPTYCH

(A.) Coroni Crear bb. ASCAP (8:39)
"Triptych" is a musical fabric of complex weave and richly modern texture. The vibra-

phone introduces the opening theme against the intricate commentary of timpani, xylo phone, finger-cymbal, triangle, suspended cymbal, and cowbell. Next is a rhythmic debate between tom-toms and timpani, then a startling glissando with which the mallet instruments reassert themselves. The final coda quickly mounts to a peak of excitement and machine-gun tempo that leaves the

#### Side 2, Band 1 (A.J. Cironel Cirone Pub., ASCAP (5:35)

Whether ceremonial and majestic or driving with a delicate but intense rhythm. these impressions are unmistakeably Japanese. The composer accomplishes his effects istic of Japanese music and by composing for such traditional instruments as wood blocks and temple blocks. The timpani, with their four tuned pitches, actually carry the melody in the early section. The melody at the conclusion is based on the traditional Japanese "Moon Over the Ruined Castle." Mr. Cirone composed these impressions after the 1968 tour of Japan by the San Francisco Symphony and at the suggestion of Joseph

#### Side 2 Band 2 LOG CABIN BLUES (Geo. Humilton Green) Guard fixed (2-99)

The exuberant player-piano razzle-dazzle involves no piano at all, but rather a joyous collaboration between xylophone, marimba, and vibes as arranged by the players, Tom Hemphill, Jack Van Geem, and Richard Kvistad. The virtuoso xvlophone solo is by

Tom Hemphill.

Side 2, Band 3 4/4 FOR FOUR (A.L. Group) Gross Pab., ASCAP (3.28) Only instruments of the drum family are used in this composition. Over a pulsing rhythmic accompaniment, the timpani introduce a theme of awesome and primitive power. Other drums appear to furnish counterpoint, then opposition, and finally, relentless energy in unison. The snare drum insinuates a mounting suspense which escalates to musical warfare that suggests not simply firepower, but strategy, decep-tion, and danger. The final assault is devas-

#### ABOUT THE COMPOSER AND THE MUSICIANS

The idea of the modern percussion en-semble dates back at least to the late thirties and early forties when composers like Lou Harrison and John Cage wrote many pieces for percussion instruments - and played the parts themselves. During the last twenty years, a new era for percussion has dawned with the appearance of more and more compositions for percussion and not coincidentally, the percussionists trained in the advanced techniques needed to perform

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The co-founders of the Sonic Arts Symphonic Percussion Consortium are Anthony J. Cirone and Joseph Sinai.

#### ANTHONY I. CIRONE San Francisco Symphony; Assistant Pro-

fessor of Music, San Jose State University. Among his widely acclaimed compositions in addition to those in this album, are his Double Concerto for Two Percussion and Orchestra, a Sacred Mass, and two sym onies for percussion. LLOYD DAVIS San Francisco Symphony, Oakland Sym-

ony, Dave Brubeck Quartet. THOMAS HEMPHILL Principal Percussionist, San Francisco

#### RICHARD KVISTAD Pittsburgh Symphony, San Francisco

Symphony, San Francisco Opera and Ballet Orchestras, faculty of Sonoma State Col-lege, co-founder Blackearth Percussion Group, Kotekan, and San Francisco Percus-DANNY MONTORO -

New Jersey Symphony, New York Phil-harmonic, San Francisco Symphony, Oakland Symphony, San Francisco Ballet Or-chestra, faculty of Stanford University. San Francisco Symphony, faculty of the California Music Center, Mr. Sinai holds the

record for being an active member of a major symphony orchestra with his 55 years Francisco Symphony. IACK VAN GEEM San Francisco Ballet Orchestra.

#### TECHNICAL INSIGHTS

Engineering Notes.: This recording was made in our San Francisco studio, which measures 45' x 50' with a 20' ceiling. It has 'live' and 'dead' walls and warm acoustics. The instruments were placed in a semi-circle. The main microphone was the AKG C-24 Stereo system used in the S/M mode with the closest instrument 12 feet away. Although we placed other mikes about for possible sweetening. they were hardly ever used.

The session was recorded Directly to Dasc, as well as recorded with our PCM Digital recorder. The DTD version was released as LAB SERIES 11, and the Digital version now as LS 21. On listening and the Digital version now as LS 21. On intening to the DTD version we decided that we should have introduced more ambience. These were then added during the Digital Mastening Process by the use of the Lexicon Digital Reverb Unit, using the Targe Concert Hall' pre-set. No limiters or compres-tors were ever used, nor did I use equalization preferring the natural sound quality of the instru

The Digital Process takes the normal analogue sign waves and examines them more than one-mil-lion times per second. Each such sampling is mea-sured, and the intensity translated into binary code numbers. These, together with a time code, see then converted into a regular TV-RF signal which is recorded on the video tape usually reserved for the picture. In playback, the numbers are recalled, at the same rate and converted into the pro-per quantities. Such problems as wow and flutter are completely absent. Noise usually associated with tape is not recognized and therefore not used. Filtering reconstitutes the original analogue sine waves, and we now have the clear, clean sound the microphones originally heard. The signal frequency response is essentially flat over the entire hearing

range, and the dynamic range is better than 86 db! Thus, the direct PCM-Digital recording is so much better than the capability of the disc, that the resultant record has all the advantages of the DIREKT-TO-DISK (t.m.) recording with hardly any of the disadvantages, i.e. the quality of the disc cannot be as good as the PCM-Digital play-back. . . . The record is pure enjoyment, handcrafted, checked for quality, and made with the utmost care for your ultimate enjoyment.

Like in the Direct to Disc version of the same per formance, there is no editing, and the entire side was recorded as a live performance. Please watch for extreme low percussion sounds as well as high frequency bells, which will challenge your system.
The record tracks well and is recorded at normal levels. If there is any skipping or peak distortion, plant chack YOUR system!

### LEO de Gar KULKA. Pres., SONIC ARTS CORPORATION

CREDITS Recording Studio . . . . Sonic Arts Corp. Mastering . . . . Mastering Rm., Sonic Arts Executive Producer . . LEO de Gar KULKA Recording Eng., Mastering. . . . . L.Kulka Project Co-ordinator J.Speck Graphics . . . . . EPOP Productions

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MEMORIES</sup> 

# EARLY SYNCOPATED DANCE MUSIC Cakewalks, Two-Steps, Trots and Glides

COMPILED AND ANNOTATED BY DAVID A. JASEN



#### SIDE ONE

At a Grorgia Camp Moeting - Sousa's Band
 Smothy Mokes - Odumbia Orch
 Creele Belles - Metopolitia Orch
 King Charticleer - Prince's Band
 Krry Mills Regisme Once
 - Zorophine Concert Band
 Kentsch King Ut. 9- Proj's Band
 The Muschel Band - Pryes's Band
 The Muschel Band - Pryes's Band
 Grizzly Bear - Pryes's Band
 Grizzly Bear - Pryes's Band
 Grizzly Bear - Pryes's Band

#### SIDE TWO

Dertrude Hoffmen Glide - Walter B. Rogers Band
 Too Much Mustard - Walter B. Rogers Band
 Too Much Mustard - Walter B. Rogers Band
 Too Stop, Mustary Band
 Too Stop, Mustary Band
 Too Stop, Instruction
 Too Stop, Instruction
 Too Stop, Instruction
 Too Danking Descon - Jim Europe's Hell Fighters
 Rees Kness - Ongrand Mersphis Free

© 1978 FOLKWAYS RECORDS AND SERVICE CORP. 43 W. 61st ST., N.Y.C., U.S.A. 10023

# FARIV SYNCCE ALES DANCE MUSIC Cilcuills, Inc. Styrs, Inck. in 1 Gliks

COMPILED AND ANNOTATED BY DAVID A. JASEN DESCRIPTIVE NOTES ARE INSIDE POCKET COVER DESIGN BY RONALD CLYNE COVER DRAWING BY L. FELLOWS, 1920

**BBE 37** 

FOLKWAYS RECORDS Album No. RBF-37 ©1978 Folkways Records & Service Corp., 43 W. 61st St., NYC, USA 10023

# EARLY SYNCOPATED DANCE MUSIC Cakewalks, Two-Steps, Trots and Glides

The field of Popular Music has always catered to singers and dancers. The exception at the turn of this century was the extremely syncopated happy piano music known as ragtime, which grew up in saloons and whorehouses where pianists would be accompanying the good times. It was music to socialize by, drink by, and it helped to create a comfortable yet exhilarating atmosphere.

Social dancing during this age consisted mainly of the waltz, polka and two-step which was then done to a tune in 6/8 time. The Cakewalk was the first dance to be accompanied by a syncopated melody. Not complicated like the rag, the Cakewalk offered a simple, singable tune which dancing couples found delightfully easy to keep in time as the syncopation was kept to a minimum. It reached the public by way of the Broadway musical productions of Williams and Walker during the middle nineties, as a highly stylized theatrical dance. It quickly became fashionable with the upper crust of society and thereafter a fad for the rest of us. Kerry Mills, the leading composer of cakewalks, wrote his first cakewalk tune in 1895 ("Rastus On Parade"). Two years later, he hit the musical jackpot with AT A GEORGIA CAMP MEETING, which became the first million-selling cakewalk and firmly established this fad for a good five years.

Two-Steps, at the turn of the century, couldn't compete with ragtime in popularity, although they were

### SIDE ONE

- 1. At a Georgia Camp Meeting Sousa's Band
- 2. Smoky Mokes Columbia Orch.
- 3. Creole Belles Metropolitan Orch.
- 4. King Chanticleer Prince's Band
- 5. Kerry Mills Ragtime Dance Zonophone Concert Band
- 6. Kentucky Kut Up Pryor's Band
- 7. The Minstrel Band Pryor's Band
- 8. Grizzly Bear Pryor's Band

### SIDE TWO

- 1. Gertrude Hoffman Glide Walter B. Rogers Band
- 2. Too Much Mustard Walter B. Rogers Band
- 3. Everybody Two-Step Military Band
- 4. The Horse Trot Military Band
- 5. One Step Instruction
- 6. Bon Ton One Step Conway's Band
- 7. The Dancing Deacon Jim Europe's Hell Fighters
- 8. Bees Knees Original Memphis Five

### Credits

Programmed and Notes: David A. Jasen

Remastering: Carl Seltzer

Documentation: Rags and Ragtime, A Musical History, by

David A. Jasen and Trebor Jay Tichenor, Seabury Press, 1978.

# ZIELI BAND

WITH

HAMMOND ORGAN

MONO - STEREO



## ZIELI BAND

## With HAMMOND ORGAN

Side 1 . . .

ARRIVEDERCI OCEANIC
THE BOOGALOO DANCE

1. ALLEY KAT ZORBA THE GREEK HULLY GULLY (Nera Nera)

AMORE SCUSAMI

- CIAO CIAO BAMBINA (Frug) VOLARE (Frug)
- 3. AL DI LA ARRIVEDERCI ROMA
- 4. RELEASE'ME . . .
  LOVE ME WITH ALL YOUR HEART

Side 2 . . . NEAPOLITAN MEDLEY

TORNA SORRENTO

- VICINO O MARE
   I TE VURRIA VASA
   COMME FACETTE MAMMETA (Tarantella)
- O SOLE MIO
  2. O'PAESE DO'SOLE
  TAZZA E CAFE
  FUNICULI FUNICULA (Tarantella)
- TORNA
  3. STATTE VICINO A ME CHELLA'LLA

DICITENCIELLO VUIE (Te Voglio Bene)
4. DDOIE STELLE SO' CADUTE

- 4. DDOIE STELLE SO' CADUTE
  MALAFEMMENA
- TRULLALLERO (Tarantella) LILY THE PINK (Drinka Drinka)

### ARRIVERDERCI OCEANIC

 ${\rm O-O-ceanic}$  ship Tu sei bella bella bella  ${\rm O-O-ceanic}$  ship Never never I will Forget Good bye, ciao, ciao, Aurevoir

Good bye, Good bye, Arrivederci.

O - O - ceanic ship Tu sei bella, bella, bella

O — O — ceanic ship Never never I will Forget Good bye, ciao, ciao, Aurevoir Good bye, Good bye, Arrivederci

Oceanic, Good bye.

DRC 62870

MONO-STEREO



# VANILLA FUDGE





# VARIEDA FUDGE

#### Side 1

- 1. TICKET TO RIDE
- 2. PEOPLE GET READY
- 3. SHE'S NOT THERE
- 4. BANG BANG
- (By Sonny Bono; Chris-Marc & Cottlion, Time: 5:20)

VANILLA FUDGE INTERNATIONAL FAN CLUB Adlon House, 50 Broadway, Island Park, N.Y. 11538 Att. Jed L. Ziegler

### Side 2

1. ILLUSIONS OF MY CHILDHOOD-PART ONE

- 2. YOU KEEP ME HANGING ON
- 3. ILLUSIONS OF MY CHILDHOOD-PART TWD
- 4. TAKE ME FOR A LITTLE WHILE
- 5. ILLUSIONS OF MY CHILDHOOD-PART THREE
- 6. ELEANOR RIGBY (By John Lennon & Paul McCartney; Maclen, BMI, Time: 8:24

Recording engineers: Joe Veneri & Bill Stahl Cover photos: Richard Stevens Back liner photos: Bruce Laurance Album design: Halp Adjahlor

Album design: Haig Adishlan
PRODUCED & DIRECTED BY SHADOW MORTON
This album is dedicated to Mrs. Lucy Monaco

This is a aftereo recording. For best results observe the R.I.A.A. high frequency roll-off characteristic with a 500 cycle pressiver.

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Drop Anchor with the Frank Smoller Trio Appearing at the Flying Bridge RESTAURANT

Falmouth

Cape Cod, Mass.

## Drop Anchor with the Frank Smoller Trio

Side Two

### Side One

1. 2.	Fly Me To The Moon You Are Too Beautiful Like Someone In Love		9.	Mario De La O Yours Masabi	2:3
3.	Meditation	5:23	10.	Spring Is Here	
	Glad To Be Unhappy			Unforgettable	2:4
	Speak Low		11.	Our Day Will Come	3:0
6.	Noche de Rondo After All	3:09		Once In A While Your My Everything	2:2
	Baubles Bangles and Beads	3:28	13.	September Song	2:2
7.	Watch What Happens	3:41	14.	Nighty-Night	
	April In Paris			Dream	2:3









with you wherever you go. Its atmosphere, its romance, and especially its sounds as played by the Frank Smoller Trio. No matter what the season, or where the location playing this album will let you recepture the many moods of the Cape cherished by all who have been there . . . or those who wish to go.

Imagine being able to take the flavor of Cape Cod

The Frank Smoller Trio knows the moods of the Cape. They've been there and playing music together all year round for the last twenty years. As the Cape itself is unique, so is the Trio. In an age when so many groups rely on the aid of electronic the Frank Smoller. Trio domonstrates the sheer artistry of

skilled musicians in love with their style.

That's what this album "Drop Anchor With The Frank Smoller Trio" is all about. It's listening music. Enjoyable, Understandable, and best of all, memorable. The pure sounds of Frank Smoller on piano, George Souza on guitar and Marsh Cross on drums present a panorama of medodies that truly match the many feelings of Cape Cod.

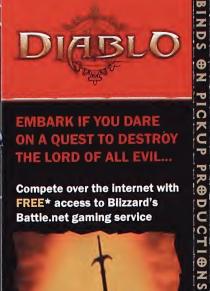
The Trio opens with a gentle, haunting treatment of "Fly Mc To The Moon". From there on they demonstrate their amazing versatility with a wide variety of numbers, closing with the classic "Dream". Whenever your dreams are of the Cape, enjoy them with the sounds of The Frank Smoller Trio.



# DIABLO

THE APOCRYPHON TRISTRAM





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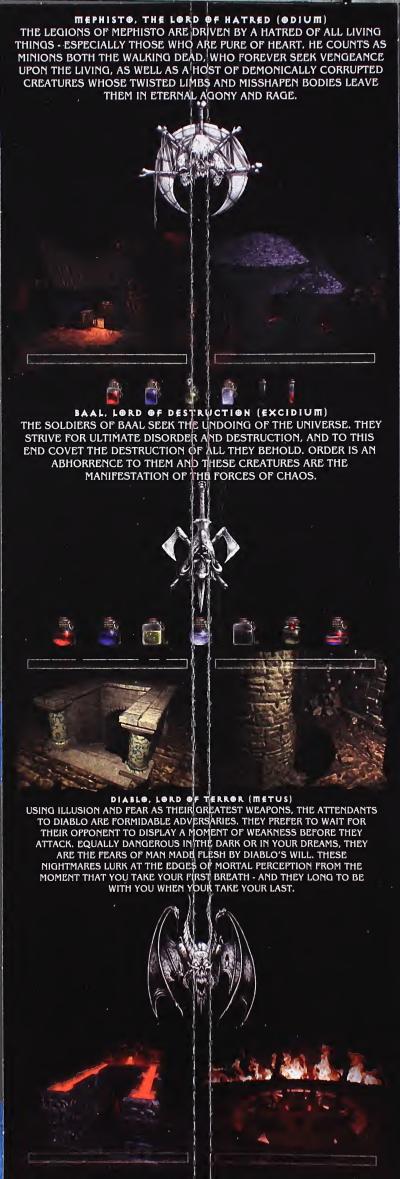


WINDOWS 95 CD-ROM









### OF TRISTRAM HEROES



R#GUE The Sisters of the Sightless Eye are a loosely organized guild shrouded in mystery amongst the peoples of the West. These highly skilled archers employ ancient Eastern philosophies that develop an "inner-sight" that they use both in

combat and to circumvent dangerous traps that they may encounter. Known only as wandering Rogues in the West, the Sisters conceal their secret affiliation by posing as simple travelers. Many pompous fools have made the mistake of underestimating these seed nerved women in combat and paid a terrible price

The strange events transpiring in Khanduras have taught the attention of many of these Rogues. They have come from as far as the Eastern dunes to test their skills against the dark evil that is said to be lurking in Tristram. It is also believed that untold riches wan to be discovered among the ruins of the Horadrum monastery.

Although not as powerful in close combat as the Warrior, the Rorue is the undisputed master of the bow. A skilled Sixter can send a stream of arrows at an opponent, each fired with a seemingly careless precision. The innate south sense that all Rogues seem to possess also allows them to sense trapped fortures,

and aids them in accempts to disarm these traps.



The Warriers of the lands of Khanduras are well trained in all of the weapons of war. Ranging from crusiding galadins to unscrugulous

mercenaries. Warriors can be found wherever there is conflict amongst their countrymen. Many of these adventuresome men joined with King Leone's army and went to battle against the Northern kingdom of Westmarch. As the fires of war burned themselves out, those Warriors returned home to find their kinedom in shattered disarray.

Dark rumors of the mysterious demise of Kine Leoric abound and the evil that lurks within his Cathedral has drawn many Warriors to Khanduras seeking fortune and glory. Though they were warned by the people of Tristram, a few of these brave souls have ventured into the chaotic

labyrunth beneath the old church- never to be heard from again... Whether they are driven by valor, honor, madness or ereed, new Warriors arrive in Tristram every day, ready to challenge the dark unknown that awaits them beneath the earth

The Warrior is the strongest and toughtst of the three available Classes, and he excels in the art of close combat. His primary weakness is that his extensive physical eraining has left little time to develop more than a rudimentary knowledge of magic. The extended periods of time that most Warriors spend away from their homes and civilization requires that they learn to repair their own weapons and armor, although their skall is no



Although practitioners of the mystic arts are scarce within the often superstratious and religious lands of the West, many mags have made the

polgrimage from the Far East to see for themselves what horrors he beneath the ruined Cathedral of Khanduras. The wiled Brotherhood of the Vizieres, one of the eldest and most dominant mage-clans of the East, has sent many of its acolytes to observe the dark events unfolding in Khanduras first hand-

The Vizieres, known for their brightly colored turinash or spirit robeshave taken a keen interest in both gathering knowledge of demons and seeing them slain. The Vizgeres elders hope that their acolytes will learn the secrets of the dark evil that they sense growing in the West and can destroy it. The possibility of discovering long-lost tomes of magical knowledge within the confines of the laboratch has also captured the interest of many wandering Sorcerers.

Most magic in Khanduras is in the form of enchanted items and claxirs. The Eastern Sorcerors have developed a greater understanding of

spelleasting than the other classes, and while a Vizjerei neonate knows only the simplest of spells to start, he can expect to rapidly grow in power as he discovers new incantations. All Sorcerers possess the ability to retharge spell staves by drawing power from their surroundings and channeling them through

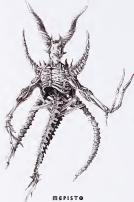






## THE PRIME EVILS

[TATHAMET]





and the eldest of the Three During 'The Dark Exile', Mephasto was the first to be captured in Kehjistan, approximately 45 years after their exile began-He was then taken to the city of Kurast, where the Zakarum church was entrusted with guarding and burying him beneath the temple city Travincal. Menhano did not may silent for long as he immediately began to corrupt the priesthood and its archbishops. It is not known how long it took for him to accomplish this, but all eventually fell to his corruption.

As Mephasto consolidated his hold over the Zakarum and the entirety of Kurast, he sent the archbishop Lagarus east with Leone to establish a new base lungdom of the Zakarum faith in Khanduras. Lazarus was however also married that the town thry were looking to enablish as the capital. Trustram, Lugarus and Leorie took root in Tristram and freed Diablo, allowing him to unleich his terror upon the unsuspecting town...

Mephasto is a master tactician and schemer who delights in turning friends and alber against each other. True to his namesake, he hates everything and everybody, but his Harred for Heaven outweights all other considerations



## DIABLE THE LORD OF TERROR Diable is one of Three; a Prime Evil, known as The Leed of Terror, alongside

his brothers Baal and Mephisto. Diablo was originally created from one of the seven heads of Tathamer along with the other Great Evils. He first rose from the blood of the dragon into the raging fogs of that era of the world. Toyether with his two brothers he ruled over the Burning Hells for untold ages

As the Lord of Terror, Duble's oreatest power lies within utilizing his enemies' fears. He rules over his deman servants through his sheer ability of terror, and to most he is the most terrifying being of all. Few demons can stand the vision of his true form, as evidenced by Astropha who "shivered for years" after seeing it. Dublo is capable of taking on almost any shape, whatever suits

hum best at the time in order to insull the most fear in his enemieswas also where Diable lay burned after his imprisonment during The Dark Exile. Diable relishes this fear, and enjoys terrorizing his enemies as an artist enjoys his work. In terms of physical strength, Dublo is the strengest of the Three and as such the strongest known demon, although he prefers to avoid direct contact if it is possible and rather likes to work from behind the scenes. He controls the nowers of fire with ease, and can literally rain hell down on his enemies if the situation calls for it.



Mephisto and Dublo. As the Three appeared on Sanctuary they were very weak and reamed the world for forcy years, spreading terror, destruction and harred wherever they went. Eventually however the Horadrim, a united order of mages, was created by Tyrael to hunt down and imprison the Prime Evils. and led the armies of Hell against the Heavenly Host of the High Heavens. To aid in this task they were given the sculstones. After Mephasic was captured in Kehnstan. Baal fled but was quickly tracked down in Aranech, where he had in Lut Gholem.

> The Horadrum hunting him waited until he left the city at which point they cornered him our in the desert. Buil was defeated, but when he was to be imprisoned in his soulicone his destructive nature shattered the stone. Unable to contain the Prime Evil, Tal Rasha, the leader of the Horadrim tasked with cantumny Bask volunteered to complete the prison with his own body He theorized that an individual of strong will would be able to contain the Prime Evil.

> To prevent anyone from finding Bail, the Hondrim chained Tal Rasha in one of seven adentical combs hadden in the desert. There he would remain for all









## Big Bou

## Heart's Grown Cold

A March your tips with my fingertips,

Come down and tell me that it's better

## Holidau

## Fast Cars

She don't know what real love as, She's always had second his t

## Showdown At The Border

## Fallen Angel

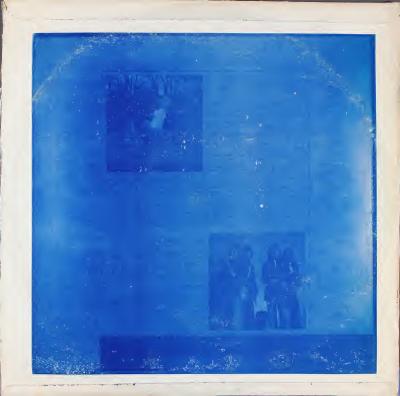
## Ship Of Dreams

## Talkin' Bout Love

## Turning A New Leaf

All selections C Mill Nationage LM course Big Rev. C 1990 Flow March LM. All mobile more all Types and by a representation on a producted. C 1991 Gentle Record. In Proceed. LM. C.









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LARGE TIME
(ELARGE TIME)
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(BUJENNI/AUGHTRI)
NORMAL LOVE
(BUJENI/AUGHTRI)
CHAMPAGER JAM
CHAMPAGER JAM



SEE TWO

SIE TWO
IMAGINARY LOVER
(BUE/NIX/DAUGHRY)
THE BALLAD OF LOIS MALONE
(BUE/NIX/DAUGHRY/BALEY)
THE GREAT ESCAPE
(BUE/NIX/BALEY)
EUIE/NIX/BALEY)

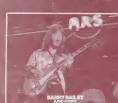
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T DIRECTION & DESIGN: MIKE MCC. PHOTOGRAPHY: RICK DIAMOND

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SPECIAL THANKS FROM ALL THE BAND TO OUR ROAD CREW SAMESE AMACINE, SERVI COLUT, DATED FROMER, SEPT JACKSON, SM MARCHAM, GROW THEO'R QUESTEL & CHANGE INCLU-SERO TO GLOBAL BURE THE MUSIC SHARCH LINKS THE PROOF MATER. ROADST MALE, ROCANIES MULLIAN SHORE LANCE THE TOWARD.



PONTE HANDSON

NEES TO DO BELLEVESSEET FOR EMOCRACIED VOCALS ON THE NOT HELEVE SCHOOL SET TO MIGHT.

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SOUNCE OF SINCH DOWNERS. BUT SOUNCE OF THE STORY OF THE STOR



O General Vince per le la company de la comp



THE STRANCER
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and Phil Ramone
Productor's association
Mr Ramone Kathy Kurs
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Home Run
Recorded & Mixed all A&R
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THE STRANGER

Recording Inc. New York, N.Y. Bed on Acoustic Pains, Vocals, Bed ne Keyboards, Synthegians, Doug Stigmen; Bass Loeny Deviter Deures Patric Carriets Peno and Sog-ens Saves, Carriet Pele, Organ Nr Side NYou Six and of walve-sting Section Castes, Acoustic Payrim Guitar and Hot Stiffing Guitar Loon Brock, February Loon Brock, Feb Guitar Hiram Bullock: Electric Guitar Orchestration: Patrick Williams

HARRITANCE Section South

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MONNO QUELLATE HON'S SCANO

Anthony works of the groups and

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SCENES FROM AN ITALIAN RESTAURANT Sleve Burgh Electric Guitar Hugh McCracken' Acoustic Guitar

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GET IT RIGHT THE FIRST TIME Hugh McCracken, Acoustic Guisar Palett MacDonald Percussion Identification in Ital Impressors For Just This corte linguished looks don't discrete. don't decree.
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The gots got if the
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ner calcular rea And she drify revicals what she wants you to see! She hides like a child But she's always a woman to me

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SHE'S ALWAYS A WOMAN Hugh McCracken: Acoustic Gutar Stere Burgh: Acoustic Gutar She can left with a polic

EVERYBOOY HAS A DREAM. Huch McCracken. Accuse G. Richard Rec. Organ. Raph MacDonald. Percusson Phosps Snow, Lani Groves, Gwen Quarie, path Austra. Background Vocas. While in this days of guelf desposion. As it senior through the world.







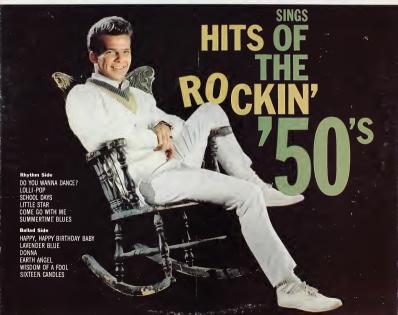
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## Epoca de Oro de Johnny Albino y su trio SAN JUAN





Espinita Naturalmente Amor, Que Malo Eres Los Dos

Cariñito Caprichosa Que Caminao Como Me Besabas Tu Piéncalo Rien Puro Engaño Corazón Negro

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Mar Y Cielo

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## I IMPERIAL MOVES

SPECIAL PROGRAMMER AUGUST 1966 RELEASE



LP-52313/LP-9313 + A TRAVELIN' MAN - 52.IN WHITMAR - 1'II Never Fird Anather You, I'in Threwing Rice Mr. The Gari I Love), No Con To Cry Jo., I Remember You, Loreda A Travhin' Mars. Take It Free Mr. Blavberry Hill, Bahnd The Trav, Hopeless, It Mail Call Todax, Mr. The Levi O' It Mail Call Todax, Mr. The Levi O'



D-12316 / P-2316 - THE NEW 3091.
D-12316 / P-2316 - THE NEW 3091.
D-13141Y MOCRACALIN - JIMMY
D-13141Y MOCRACALIN - JIMMY
FOR WARRY SAFEY, R-M Blass, You
Gert Ranew Tomorrow, Opart Surfer,
Come On Hene (Buck Where You
Belong), Just Let Me Gry, Samething
That Belongs To Mey, Convince Me,



LP-12317 LP-9317 - THE SONC'S BEEN SUMS - TORY TERRIN - Tammy, Moster Sandman, Jambaunya (De. The Jagood): Valare, Over the Rainbow, Trus Love, My Heart Belongs to Oxdy's, The Love Hotel Belongs to Oxdy's, The Love Hotel Belongs to Oxfer Love Hotel Belongs to Demisipae (From The Sans of the Streine Non); Don't Asswer Me (E. Wede (Month)



LP 12318/LP-9318 - THE MAY YEU LIKE IT - 9000Y (2016 - 1 Forget Mare Than You'll Ever Know, The Wild Safe Of Life; Don't Loak So Supplied; He You Gansa Balawe; Heip's On The Way; People Are Always Taking Things Away From Me; Tonight I'm Coming Home, Honky Tok College: Applique, Be Nice To Everybody; Jack Of All Trades; One



- 12319/LP 5319 - EASY LISTORING
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LF-12326/LF-9324 - ROHMY RIVERS
GOLDEN HITS - ROHMY RIVERS
Memphis, Mabellene, Midnight Sp.
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Son, Middly Walter, Mountain Ol Low
La Bamba, Taint And Shoult Secon

LP-1236/LP-0236 - SEMEMBEE, M.
LDVE - FRANCK POURCEL - Some
where, My Love; L'Epervier; Elle Eta
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## SPECIAL PROGRAMMER/1966 AUGUST RELEASES

To move. Definition: to go continuously from one point to another. Like from hit to hit.

And Imperial moves.

As if to emphasize the "mobility" of the product, here you will find selections such as Travelin' Man and These Boots Were Made for Walkin'. With artists like Mel Carter, Chér, Johnny Rivers, and Slim Whitman, Imperial keeps moving up—in the charts and in sales.

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## SIDE ONE

- 1. I REMEMBER YOU 2:03
- SLIM WHITMAN . From the Album: A TRAVELIN' MAN
- 2. BE NICE TO EVERYBODY 1:50
- BUOOY CAGLE . From the Album: THE WAY YOU LIKE IT
- 3. MEMPHIS 2:35
  JOHNNY RIVERS From the Album: JOHNNY RIVERS' GOLOEN HITS
- 4. VOLARE 2:54
- TONY TERRAN . From the Album: THE SONG'S BEEN SUNG
- 5. THESE BOOTS ARE MADE FOR WALKIN' 2:35
  JIMMY McCRACKLIN From the Album: THE NEW SOUL OF JIMMY McCRACKLIN
- SOMEWHERE, MY LOVE (Lara's Theme from "Doctor Zhivago") 2:26
   FRANCK POURCEL and His Orchestra From the Album: SOMEWHERE, MY LOVE

## SIDE TWO

- 1. YOU YOU YOU 2:30
  - MEL CARTER . From the Album; EASY LISTENING
- 2. SEUL SUR SON ETOILE 2:16
- FRANCK POURCEL and His Orchestra . From the Album; SOMEWHERE, MY LOVE
- 3. JUST LET ME CRY 2:38
- JIMMY McCRACKLIN . From the Album: THE NEW SOUL OF JIMMY McCRACKLIN
- 4. DON'T ANSWER ME (Ti Vedo Uscire) 2:55
  TONY TERRAN From the Album: THE SONG'S BEEN SUNG
- 5. A TRAVELIN' MAN 2:15 SLIM WHITMAN • From the Album: A TRAVELIN' MAN
- 6. ALFIE 2:48
- CHER . From the Album: CHER





## white nationalism is for basement dwelling losers







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## THE LEHT ARE THE REAL PHSCHSTS

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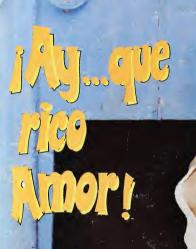
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Carlos Argentino



## iAy...que rico Amor,





## LADO: A

1.- MARINERO, MARINERO Guanachoso 9'40 2.- HAVA NAGIIII AH Guaracha o'so 3.- ASI, ASI MAMACITA Guaracha 2'16 4.- VEN A MI Guaracha 9'94 5.- LO QUE EL PUEBLO QUIERE Guaracha 9'40

6.- MOSAICO MERECUMRE: AY! OHE RICO AMOR DALE, DALE, DALE AY! COSITA LINDA



0'05

4'02

N-1-4:00

## LADO: B

1.- TE DIGO AHORITA Merengue 3'20 2. AMAR AMANDO Rolero

3.- QUIERO QUE ME BESES Guaracha 9'05 4.- ROSITA Guaracha 2'50 5.- ENTRE LUZ Y SOMBRA Soul 2'28

6.- MOSAICO GUARACHAS: N-2-AVE MARIA LOLA LA FAMILIA LAS MUCHACHAS

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SONIDO Y DISCOS INC. 1160 S.W. 1 St. MIAMI, FLA. 33130 .

## **ROBINSON JEFFERS: ROAN STALLION**

## read by Marian Seldes

Poet's Theatre Series No. 1 Produced by Scotti D'Arcy From 'Roan Stallion, Tamar and Other Poems'' published by Modern Library, Random House

## MARIAN SELDES

Marian Seldes made her Broadway debut in Robinson Deffers "NEDRA", was restured in he "TWEE CRETAN TRACED!" as Electra and Phaedra in "THE CRETAN NORMA". Last Jum Miss Seldes appeared in Concert performance at the Jan Bus Theatre in "AN EVENTION OF THE FOOTTY OF ROBINSON JUFFSNS' which restured DEFENSE WITH SELDES TO THE TOTAL TO THE PROPERTY TO THE TOTAL THE PROPERTY OF THE TOTAL THE MASS SELDES AND THE TOTAL THE PROPERTY WAYS RECORDS.

## SIDE I Roan Stallion

The dog barked; then she woman stood in the doorway, and hearing iron strike stone down the steep road Covered her head with a black shawl and entered the light rain; she stood at the turn of the road. A nobly formed woman; creet and strong as a new tower; the features stolid and dark but sculptured into a strong grace; straight nose with a high bridge, firm and wide eyes, full chin, Red lips; she was only a fourth part Indian; a Scottish sailor had planted her in young native earth, Spanish and Indian, Itwelty-one years before. He had named her California when she was born; That was her name; and had gone north.

and wheels came nearer, up the steep road.
The buckskin mare, learning against the breastpiece, plodded into sight round the wet bank.
The pale face of the driver followed; the burnt-out eyes; they had fortune in them. He sat twisted

On the seat of the old buggy, leading a second horse by a long halter, a roan, a big one,

That stepped daintily; by the swell of the neck, a stallion.

"What have you got, Johnny?" "Maskerel's stallion.
Mine now. I won him last night, I had very good
luck."

He was quite drunk. "They bring their mares up here now.

I keep this fellow. I got money besides, but I'll not show you." "Did you buy something, Johnny, For our Christine? Christmas comes in two days,

"By God, forgot," he answered laughing.
"Don't tell Christine it's Christmas; after while I get her something, maybe." But California:
"I shared your luck when you lost: you lost me once,

Johnny, remember? Tom Dell had me two nights Here in the house: other times we've gone hungry: now that you've won, Christine will have her Christmas.

We share your luck, Johnny. You give me money, I go down to Monterey tomorrow, Buy presents for Christine, come back in the evening.

Next day Christmas." "You have wet ride," he answered Giggling. "Here money. Five dollar; ten; twelve dollar.

You buy two bottles of rye whisky for Johnny."

"All right. I go to-morrow,"

He was an outcast Hollander; not old, but shriveled with bad living.

The child Christine inherited from his race blue eyes, from his life a wizened forehead; she watched From the house-door her father lurch out of the buggy

and lead with due respect the stallion

To the new corral, the strong one; leaving the wearily
breathing buckskin mare to his wife to unharness.

Storm in the night; the rain on the thin shakes of the roof like the ocean on rock streamed battering; once thunder

Walked down the narrow canyon into Carmel valley and wore away westward; Christine was wakeful With fears and wonders; her father lay too deep for storm to touch him.

Dawn comes late in the year's dark, Later into the crack of a canyon under redwoods; and California slipped from bed An hour before it; the buckskin would be tired; there was a little barley, and why should Johnny

was a little barley, and why should Johnny Feed all the barley to his stallion? That is what he hill, under the cataract of the moonlight.
The next night there was moon through cloud. Johnny had returned half drunk toward evening, and
California

Who had known him for years with neither love nor loathing tonight hating him had let the child Christine

Play in the light of the lamp for hours after her bedtime; who fell asleep at length on the floor Beside the dog; then Johnny: "Put her to bed." She gathered the child against her breasts, she laid her

In the next room, and covered her with a blanket. The window was white, the moon had risen. The mother

Lay down by the child, but after a moment Johnny stood in the doorway. "Come drink." He had brought home

Two jugs of wine slung from the saddle, part payment for the stallion's service; a pitcher of it Was on the table, and California sadly came and emptied her glass. Whisky, she thought, Would have erased him till to-morrow; the thin red wine...

"We have good evening," he laughed, pouring it.
"One glass yet then I show you what the red
fellow did."

She moving toward the house-door his eyes Followed her, the glass spilled and the red juice ran over the table. When it struck the floor-planks He heard and looked. "Who stuck the pig?" he muttered studidly, "here's blood, here's blood," and trailed his fingers

In the red lake under the lamplight. While he was looking down the door creaked, she had slipped out-doors.

And he, his mouth curving like a fauns, imagined the chase under the solemn redwoods, the panting And unresistant victim caupth in a dark corner. He emptied the glass and went out-doors Into the dappled lanes of monilight. No sound but the April brook's. "Hey Bruno" he called, "Find her. Bruno, go find her." The dog after a little understood and quested the man following.

When California crouching by an oak-bush above the house heard them come near (she moved) To the open slope and ran down hill. The dog barked at her heels, pleased with the game, and Johnny

Followed in silence. She ran down to the new corral, she saw the stallion

Move like a lion along the timbers of the fence, the dark arched neck shaking the nightfall Of the great mane; she threw herself prone and writhed under the bars, his hooves backing away

from her

Made muffled thunder in the soft soil. She stood
in the midst of the corral, panting, but Johnny
Paused at the fence. The dog ran under it, and
seeing the stallion move, the woman standing quiet,

Danced after the beast, with white-toothed feints and dashes.

When Johnny saw the formidable dark strength

Recoil from the dog, he climbed up over the fence.

The child Christine waked when her mother left her

And lay half-dreaming, in the half-waking dream she saw the ocean come up out of the west

And cover the world, she looked up through the clear water at the tops of the redwoods, she heard the door creak

And crept toward light, where it gleamed under the crack of the door. She opened the door, the room was empty.

The table-top was red lake under the lamplight. The color of it was terrible to her; She had seen the red juice drip from a coyote's muzzle her father had shot one day in the hills And carried him home over the saddle: she looked at the rifle on the wall-rack: it was not moved: She ran to the door, the dog was barking and the moon was shining: she knew wine by the odor But the color frightened her, the empty house frightened her, she followed down hill in the

The friendly noise of the dog. She saw in the big horse's corral, on the level shoulder of the hill, Black on white, the dark strength of the beast, the dancing fury of the dog, and the two others. One fled, one followed; the big one charged, roaring; one fell under his fore-hooves. She heard her mother

white lane of moonlight

Scream: without thought she ran to the house, she dragged a chair past the red pool and climbed to the rifle.

Got it down from the wall and lugged it somehow through the door and down the hillside, under the hard weight

Sobbing. Her mother stood by the rails of the corral, she gave it to her. On the far side The dog flashed at the plunging stallion; in the midst of the space the man, slow-moving, like a hurt worm

Crawling, dragged his body by inches toward the fence-like.

Then California, resting the rifle.

On the top rail, without doubting, without hesitance, Aimed for the leaping body of the dog, and when it stood, fired. It snapped, rolled over, lay quiet. "O mother, you've hit Bruno!" "I couldn't see the sights in the moonlight," she answered quietly. She stood

And watched, resting the rifle-butt on the ground.

The stallion wheeled, freed from his tornment,
the man

Lurched up to his knees, wailing a thin and bitter bird's cry, and the roan thunder Struck; hooves left nothing alive but teeth tore up

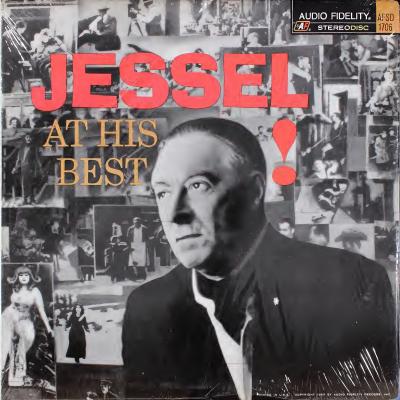
the remnant.

"O mother, shoot, shoot!" Yet California Stood carefully watching, till the beast having fed all his fury stretched neck to utmost, head high, And wrinkled back the upper lip from the teeth, yawning obscene disgust over - not a man --

A smear on the moon-lake earth; then California moved by some obscure human fidelity Lifted the rifle. Each separate nerve-cell of her brain flaming the stars fell from their places Crying in her mind: she fired three times before the haunches crumpled sidewise, the forelegs

stiffening, And the beautiful strength settled to earth: she turned then on her little daughter the mask of

woman
Who has killed God. The night-wind veering, the
smell of the spilt wine drifted down hill from the



## JESSEI

## AT HIS BEST

## ABOUT GEORGE JESSEL

George Jessel-actor, author, movie producer, spirited public speaker-was born in Harlem, which is in upper Manhattan, New York City. His father was Joseph A. Jessel, a playwright and manager; his mother, Charlotte Schwartz Jessel, a box office cashier in small theatres. The year of his birth was 1898: the month, April; the day, the third,

George's father died when he was nine. He left some money which his mother invested unwisely, so at the age of 910 Jessel began a career in show business, singing, with a partner, in the theatre where his mother sold tickets. The partner was Walter Winchell, and their salary was \$9,00, \$4,50 a piece, with 10e extra for each song sung on Sunday.

Going down to Tin Pan Alley to learn songs, Jessel came into the office of the songwriter-producer, Gus Edwards, who engaged him to appear in an act called, "School Boys and Girls." The opening engagement was at the New Brighton Theatre, in Brighton Beach, Long Island. On the bill was a juggling act called "Bedini and Arthur," and they had an assistant (who now would be called a "stooge")-Eddie Cantor. Cantor was about 17 or 18 years of age, and a great friendship began between the ten-year old and the seventeen-year old, which has lasted all through the

After appearing in vaudeville, both in America and Europe, Jessel became what is called "a single act," where he captured the public's fancy by picking up a telephone and talking to his mother during his vaudeville act. Then on he went to musical comedy as a principal comedian, and appearing in skits of his own writing-the two most famous and well-known ones being "Mama at a French Play," and "Professor Larbermacher," about which the critic. George Jean Nathan once wrote, "Anyone who won't laugh at Jessel's Professor Larbermacher would laugh at 'Hamlet' or 'Crime and Punishment,'"

During this time Jessel wrote many popular songs, the first of which would now be called a torch sone. entitled, "Oh, I Laugh When I Think How I Cried

His first success as a legitimate actor on Broadway was in the play, "The Jazz Singer," followed by "The War Song," which he wrote in collaboration with the Spewacks. He then toured as Joseph in the Biblical play, "Joseph and His Brethren." This was followed by some appearances on the screen in Hollywood. California, "Private Izzy Murphy," "George Washington Cohen," "Love, Live and Laugh," and "Lucky Boy," in which he introduced the song "My Mother's Eyes." This is still popular after thirty years. This was followed by a tour with his old partner and pal. Eddie Cantor, where they broke all records at the Palace Theatre on Broadway and toured through the country playing in 100 theatres in 100 days.

It was during this tour that Jessel and his first wife. the actress Florence Courtney, were divorced; and soon after Jessel married the world-famous motion picture star, Norma Talmadge. Nine years later they were divorced. Jessel married Lois Andrews, who bore him a girl child named Jerilyn.

After a series of producing plays, most of which failed, and touring in vaudeville, Jessel wrote a musical comedy called "The High Kickers," After that he toured in a musical revue, called "Show Time." About this time, the then Chief Executive of 20th Century-Fox Films, Mr. Zanuck, called Jessel to Hollywood to produce pictures. Among those were: "The Dolly Sisters," "I Wonder Who's Kissing Her Now," "Nightmare Alley," "Tonight We Sing," and twenty others. Jessel remained at 20th Century-Fox for more than ten years, during which he wrote the best seller, SO HELP ME, a book dedicated to his daughter called, THIS WAY, MISS, two comic books. HELLO MAMA and JESSEL ANYONE, and a book on public speaking called, YOU, TOO, CAN MAKE A SPEECH.

During all this time, when not at his desk or in actual production. Jessel was making after dinner speeches. He started doing this in the year 1925, campaigning for the later Mayor of New York, James J. Walker. During the regimes of Franklin Delano Roosevelt and Harry S. Truman. Jessel toast-mastered more than half the functions at the White House, and was then given the title, publicly, by Mr. Truman, as "The Toastmaster General of the United States".

Since 1953, when Jessel left the 20th Century-Fox Company, he has been acting as a "goodwill ambassador" for the democracy of Israel, and doing public relations for The City of Hope Medical Center in Duarte, California.

In the last five years, Jessel has spoken in over 100 cities yearly, and is responsible for over ten percent of the millions of dollars of bonds that were bought by people of all religious denominations to help the economy of Israel. He appears sporadically on television Guest Spots, where he has the freedom of speech and is not held to a manuscript. He visits the Holy Land at least three times a year, and the south



AFT AUDIO FIDELITY RECORDS

AFLP 706 - MONO AFSD 1706 - STEREO

Executive-Producer, HERMAN D GIMBEL Produced by: ECOIE NEWMARK Engineering: WILLIAM HAMILTON Art Director: RHFA ATKINS

of France in the summer. His home in Reseda. California, is more of a museum than a home. One of its doors is made from trees from Mt. Sinai, and made by hand there is a map of Israel, with a mark in gold, where a village is soon to be named after him, situated about twenty miles south of the City of Jerusalem. In the many rooms of this house, where Jessel lives alone with the exception of a man servant, the walls are adorned with more than one thousand pictures, personally signed by well-known men running the gamut from Churchill and Coolidge to Al Capone, from Woodrow Wilson to Marilyn Monroe. Cardinals, Rabbis, musicians, famous authors, as well as a hundred of the most beautiful actresses of the last fifty years.

Jessel's two most recent books have been "FLEGY IN MANHATTAN" and "HALO OVER HOLLY-WOOD". A new book, titled "THE GIANTS AND I" is now in preparation. He has given a great deal of his time to the military and through the USO has been to Vietnam twice and just recently returned from Guantanamo and Panama. On his first trip he caught a ricochet bullet while traveling by helicopter to isolated spots. He received a citation by General Westmoreland and others. A recent telegram stated: "Dear George-You have warmed the hearts of your countrymen here at home, and in Vietnam." (Signed) Lyndon B. Johnson.

"Ope of the few remaining greats of show business"..... Abel Green (Variety)

"Next to George Burns, George Jessel is my favorite storyteller"..... Jack Benny

"Next to Jack Benny, George Jessel is my favorite comedian"..... George Burns

When Danny Kaye, Milton Berle, Danny Thomas, George Burns, Jack Benny, Edward G. Robinson and Lou Holtz meet at the round table at the Hillerest Country Club, everybody keeps quiet when Jessel comes in, including me"..... Groucho Marx

"I named George Jessel the toastmaster general of the United States".... Harry S. Truman

"He has warmed the hearts of his countrymen at home and in Vietnam and all over the world where American military men are based".....LBJ

"Whenever I need a laugh after a long day, I call Leonard Lyons of the New York Post and tell him to send me George Jessel if only for 10 minutes"....

Franklin Delano Roosevelt

# BANANARAMA "MERE THAN PHYSICAL" (EXTENDED, DUB & SINGLE VERSIONS)





## A New Day

"Please write a few words for the cover of our album." What a delightful assignment! But. . . what shall I write? I am a friend and a pastor, not a music critic. Whatever I say about the SALEM FOUR and their music will be colored and flavored by many shared experiences of worship and concerts, committee meetings, family vacations, campfire sing-a-longs and long hours spent in conversation and prayer.

In short, . . I am unable to hear the music of these men except through the filter of deep affection for them and their families. They have allowed me to share their lives. . . their joy in living, their excitement in singing, their hopes and struggles and discoveries of what it means to be God's children.

I can only hope and pray and believe that others who hear their music will he lifted toward fresh consideration of the God who gives all sorts of good gifts to people and especially that gift of Himself and His transforming love in Jesus Christ.

> John E. Nilson Salem Covenant Church Worcester, Massachusetts

## THE SALEM FOUR



Bryan Foster, Paul Keisling, Cal Yngye, Jack Berg, and Lois Johnson

### SIDE 1

- 1. SPRING OF LIVING WATER
- 2. JOYFULLY I'LL TRAVEL ON
- 3 PRECIOUS LORO
- 4. IN HIS CARE 0
- 5. I'M REDEEMED
- 6. SOON AH WILL BE DONE
- 7. HEAVEN CAME DOWN
- R HEAVEN HEAVEN

## Stereo

CREDITS: COVER - DON HORNE **ENGINEER - TOM DEVLIN** RECORDING STUDIO - WICM RADIO 90.5 FM HOLY CROSS COLLEGE PRESSINGS - HILLS SOUND SERVICE

## SIDE 2

- 1. HONEY LITTLE LIZE
- 2 KENTHICKY BABE
- 3. SEVENTY SIX TROMBONES
- 4. A'ROVIN'
- 5. CALYPSO NOEL
- 6. PEACE LIKE A RIVER
- 7. THERE IS MORE TO LIFE
- 8. SWING DOWN SWEET CHARIOT
- 9. A NEW DAY



## SIDE 1

RIOLTEDIE DISTINCTO
RETRISING door the shorts of time.
No hope without his heart of mine.
Rede hume low in deep desparatime from the short of mine.
Red hume low in deep desparaflow the short of th FLOATSOME DRIFTWOOD Cast forth on dark shores of time Scarred while storms around me rage In a world of blazing hate Floatsome driftwood is my soul Cast forth dried from life's main flow Seatching for someone to care Loveton to make it theirs

Det. SAM GOODEN'E.

Short of the State Leading my heart with between 1 board in your life heart of the state of the state

DUST ON YOUR PICTURE FRAME There's dust on your picture fran An ache in my heart All of my life has been Falling opart Since you went away from me Since you went away from me And with me all other or a more of the and with me and with the analysis of the an This old heart of mine Sometimes I feel must burst, There's dust on your picture frame An ache in my lonely heart Tears on my pillow case Since we've been noart.

MATERIALISTIC MAN MATERALISTIC MAN
I saw a man on the shettered steps of life
Crying there into the derkness of the night
For there was no one left to core
No one there so hold him tight
one life to heart his proper
to one life to heart his proper
Asst the derkness of the night... no light
For I was the men materialistic man
Who builded a great house upon the sends
How the winds dad raige

How the rains did pour How the floods did mount about my door For death has her sting And with the grave will bring No hope of life or love within my soul The hell that rages there The helf that regs there were present that the control of the con

I KNOW IT'S LOVE

I but a freezy load and leave it could not treat on

I but a freezy load and leave it could not treat on

I but a freezy load and leave it could not treat on

I have the freezy of could not be will be leave it could not be

I have it is could not a could not be

I have not could not and show of was the one it it not

I have not another load and show of was the one it it not

I have not have load and show of was the come it do

I have not have load and show of was the come it is

I have not have load and show of was the could not leave it in

I have not also and the load of leave to leave to leave it in

I have not also be because it as all provided rise

I have not so be because it and be provided in so

And I know it's love that seems and rescues diff.

I leve an open Boble on my grandmark knees.

And leve the teles she shed for me.

And leve the teles she shed for me.

I the the teles she shed for me.

I the teles she shed for me.

I the she shed the shed the

HIS CRIMATON BLOOD

THE CRIMATON BLOOD

THE CRIMATON BLOOD

HIS CRIMATON

HIS CRIM HIS CRIMSON BLOOD On his spear form size occurring along and water even when or That He might sanctify and turn the waters into wine And cleanse this sinful heart of mine . . . His crimson blood.

THE JOY CAME DOWN THE JOY CAME DUMN
The joy came down by the bucketfuls and it strengthened up my heart.
The joy came down by the bucketfuls and it gave a braind new start.
The joy came around up and down my venis fill it got into my feet.
The joy came down by the bucketfuls it think it's super next.
The joy came down by the bucketfuls it think it's super next.

## SIDE 2

On GOOT MALELLIAM

For one window at the party grees.

For one window at the party grees.

On the party of the control of the party of the control of the party of the control of the party JONE 18 THE CHIEFE

AND THE CHIEFE

THE CH There to cry take this sin and self from me Your trasm my stream down as you lay self down And cry not my will but thine be done Your heat my lined and break as each treasure He doth take So the light and life of Christ come shiming through Yes your must leave go the way of Gethisemane. There to bow down before Him on your break. You must alway the gody in Calibrary's full. There to bow down before Him on your knees. You must take the path up Calvary's hill for He said take thy cross and fellow me have been been so that the hard of the There to lose your lide and find it Lord in Thee Your life you must loose of the cross you choose. So His love can flow forth to all the world You may live your life in sharing To this one who crose oils Lord remember me Yes you must go the way of Calvary's hill For the said take thy cross and follow me.

JESUS OF BLUE GALILEE

YOUR RUGGED CROSS YOUR NUCERO CROSS
Off Ingged cross that you are asked to bear of the great point of the g

He's called your name and when your life you've lost Your joy will come in doing God's own will Old rugged cross old rugged cross is yours still.

JESUS OF BULL GALALEZ
Johns which the herbory of bias Galees
Arthur ship of the herbory of bias Galees
Arthur ship of the herbory of the herbory
Arthur ship of the herbory of the herbory
Arthur ship of the herbory of the herbory
Arthur ship of the herbory
Arthur s

THE KIND IS COME
TO BE A COME TO THE REPORT OF THE REPORT

A blind man sits no longer now beneath that tree, (repeat chorus)

The King is come glory to His name.

The King is come let us shout and sing.

He ransomed me by His own blood.

The King is come the King is come is come in love.

The King is come the King is come is come in love.

GO INTO THE WORLD GO INTO THE WORLD

I heard a voxe cating deep in my soul

Take up My sword it's time now to go

Thou hast the armor the light and My shield

Go now into the harvest field.

Go now into the harvest faut.

Go now into the harvest faut.

Go the part of the good the may be seen to go to want them to be seen.

Go to be seen them to be seen.

Go to be seen to be seen to be seen.

Go to be seen to be seen.

To go before these proporing the way.

When the seen to be seen to be seen.

Go to if want there to know.

Go to if want there to have.

Go to if want to be to the way.

Go to if want to be to the way.

Go to if want to be to the way.

Go to if want to be to the way.

Go to if want to be to have to be to be

sung by esther lee of palm springs

## produced by The Ministering Carpenter Recorded at pe old garage studio

### IN A LITTLE STABLE IN BETHLEHEM GODS GIFT OF LOVE WAS GIVEN TO MAN

### FROM A LITTLE GARAGE IN PALM SPRINGS GODS GIFT OF LOVE WAS GIVEN AGAIN.

With just one thumb and my voice left to use I bring this small token of Love to you as a reminder that no matter how small the gift, if given in love will accomplish its purpose. Four and one half years ago when I went blind due to drugs administered by careful medical supervision, I felt that the usefulness of life had come to a cruel end. Then I began to receive songs, a gift of God. The second song was a message to my own heart. "Forgive and it shall be forgiven you. Give and it shall be given unto you, Love and love will come to you." I had nothing to give as id in one even own the bed that I lay on or the coverlet stretched over my pain wracked body, but then remembering the story of the woman that had given all that she had, I gave the little song that had been given to me. Since that time God has given over two hundred songs; books; television scripts; childrens stories; unique designs inventions yet most of all a new life with peace, joy, love and hope unlike anything I have ever known. So I come to you, if you are discouraged, despondent, broken hearted, divorced, disabled, lonely or fearful, to say, "Don't quit." With love in your heart and the word of God as your guide you too can find the greatest gift ever given to man.

Esther Lee of Palm Springs

# GEOFF DEANE

and the TROPICAL FISH 出 O L D D A Y ~ L N









Written by GEOFF DEANE Produced by GEOFF DEANE Co-produced by LAURIE WISEFIELD Engineered by JIM 'Jellybrain' PREEN

The Tropical Fish are: Elisha Scott and Jackie St.Clair



In conjuntion with

(c) 1985 CBS SONGS/RECORD SHACK MUSIC (P) 1985 RECORD SHACK RECORDS

Sleeve design PAUL SAVORY Photography FRANCIS LONEY Make-up IAN SIMON Hair by NIGEL BARNES









### JACKSON 5 GREATEST HITS

	WHO'S LOVIN' YOU
	(William Robinson) 5:57
NEVER CAN SAY GOODBYE	MAMA'S PEARL
	GOIN BACK TO INDIANA
	I FOUND THAT GIRL
MAYBE TOMORROW	
	All sough published by Johns Music Co., Inc. BMI Phompsuphy: George Whiteman





오 立 別 例 丑 三 公 社 MANUFACTURED BY 世帯中 8年 14日 OSCAR RECORD CO.. SEOUL KOREA 他所名為早前別





Ron wood

Rod Stewart, small faces







side 1 wicked messenger dylan (4)
devotion lane (44)
shake, shudder, shiver wood (4)
stone than (9.3)
side 2 flying stewart, wood (4)
pineapple and the monkey wood (4)
nobody knows wood, lane (4)
looking out the window your melag of
three button hayd medown's stewar, melag o



# Harold the Horny Toad





# RONNIE PROPHET

Live at

The Carousel Club in Printer's Alley

EDITED, PRODUCED, ENGINEERED BY ROMNIE PROPHET MASTERING - NASHVILLE RECORD PRODUCTIONS PRESSING - PRECISION RECORD PRESSING This is a PROC PRODUCTION COMEDY SERIES 98% A



### SIDE 1

- 1. INTRO
- 2. AUDIENCE INTERVIEW
- 3 JONES THE GUARD
- 4. GRAND OLE OPRY
- 5. POST TIME
- 6. ONE LINERS
- 7. HAROLD THE HORNY TOAD

### SIDE 2

- 1. POUR IT OVER ME GRAVE
- POST TIME
   B.C.
- 4. TUCKER P. FUDPUCKER
- 5. 9 IRON
- 6. REQUEST TIME
- 7. PEANUT BUTTER & A DONKEY
- 8. 3 WACS
- 9. SPOONERISMS

Friends—This album is put together for one reason, TO MAKE PEOPLE LAUGH. To enjoy life we must be able to laugh at ourselves and at others or things around us. If we can't do this, then it's a hell of a world we live in.

Please accept my apologies if I have said anything in any way to offend anyone in this album.

Thank you for listening.

RONNIE PROPHET

Party Magic



Pathé

# DI ACKSTONE

WORLD'S FOREMOST MAGICIAN



A PERSONAL AND BAFFLING
VISIT TO YOUR HOME
BY THE GREAT BLACKSTONE

## **BLACKSTONE'S**

### **PARTY** MAGIC

Music Interludes by **GLENDA PARIS and Orchestra** 

APROPOS OF THE RECORD

The m about a recredice uncounter. Images having a great mapcass to at any time be's wanted. All thei's needed in a phonograph and as album at the Posty Mago records which feature Harry Blackstone doing the He consiste were has been control for all time on way, as he course

capalle and cavasta with his melenne while going about the business of having has well a low of his favores tricks. Each use of a record proposate the emplete performance of al least one effect. Just as al Elachatone were personal in present, on appearing in a theater the autoin protection quantamentally and er not presently records meant to teach assume how to become a mageiss. However, they do give the amatein, or even the professional, a wonderful apportunity to study the elements of patter all the "Washi's Cavasies. When placed, these recents reveal the experience, total changes.

Now, with the callaboration of a Proby Mago Allium, segons con thrill to Efackatoes in his own home, or enterteen guests with a real concurring

THE GREAT BLACKSTONE

Best known and beloved surviving standard beaver at a great era in mage. Harry Blackstone has amazed reflects of Americans for more than forty Both young and aid contains to be shalled by the splender of he ance. Camery both disappear with their capes planes all milk or balls fout arribed, harderchels dance about weedly, and brustful Tarenta assess and discount. For the manurers, the big moment occurs ry produces a talking rabbe and persons it to a lucky youthful assist and from the nucleuse.

Charge was the scene of Blacketone's both in 1865, the fourth of eight lather's first slop. It seemed only natural for Herry at first to want to be an artist-the spent one year at the Art Institute. To som a living, he writted al narrows lines as a suspender, plumber and in a foundry. Seeing the three lamans Harry Kellar do an escape from a sope-tie in an 1897 mage above Harry Bouton began to leed stronge charmings at a new calling for hamail. Great was been. Sucress upon sucress fellowed in massing concrude

Jeorgh Danneger, a specialist in mentalism, huntra Blackstone with the observed that Harry is the present long magnon. Harm has been showned. Blink kinner where the largest in the Perlamental response have effected has Produced at these security. The Magnons Good Har size is a special contragators, and desire to be the absorbation as a popular contragators. The magnon of the product contragators. The security of the s

Like other marconn of our guardiaties's day. Elackstone makes benefit tage once regions or our grammers any, are color finted missing solved wherever be gore by doing close up maps; in resiscousts, at dynamically sub-line, small garberrogs, and while transling. He she like it does shorter of wheree scales he feety northy, and prevent the companyed desiring to that primot, such in their phend attachment. He apparature show would, be enough to this attachment supplements have yet as can be little less at the Town, Peterwish or Existence, so it may be little lesses. In so the lesses that Illustrates all his a called the same, be played to deal and to pieck as one of the components which has utuned consent as a comple-ne. The Object of Lower's.

In Colon, Michigan, Blackstone makes his home on a large estate. With his brother Pete, who is his right hand man, he plans and puts together the

his builder Pele, were is no open rates man, or posse to pear and earthur sedemons from year to year and earthur the tale of America's Number One Magnass. The real secret all Black stone's success may be affected in part to her percelity and an intensite knowl edge. From personal experience of people in all walks of life. Added to this is his otherwise to a strict (deal—to act and line as Blackston/libe Great Magness

### THE RECORDS A CARD MINACLE

Material Required: A deck of playing earth Effect. An unknown number of carels in taken from the deck. After

descring a porton of the cards takes, the remarder is dissiled between the two hands. Blackstone three manusces the number of cards held in each hand The Actor (1) From a dick of playing cards, take a packet of cards estimated to be about and not more than cau-

(3) Convert the count number to a single figure by add-

ing its two constituent figures tegethes. Examples 12 would be 1 plus 2 which equals 3. 17 would (4) Deduct and ducard this number of cards from the

(5) Count what is left and above these cards as near equally as possible between the two hands. If these ester hand

Candados - There will be four cards in one hand and fee cards in the

### Meteral Required. A deck of playing cords.

Effect. A nacket of ten cards in taken from the deck. Without dis sure, one of the cards is noted, together with its number from the top of the

form-down packet. After a sense of cuts, counts and discards directed by Block-stone, the card first acted by the member of the nucleus is discovered to be the ask stuaming cool. A number of people may participate to doing the took tonaming core in runner at tapeously with separate packets

The Athen. (1) Ten cards are counted out for each portugues (2) Wahout looking at the card faces, each pursopant

shaller by ten cools (3) Each persopoet a teld to thak of a number from

one to ten. With the cards held face down, the cards are counted down from the top to the number bered seafout deterling its possion.

(4) After squareg the packet, the upper half, that we for earth, in placed on the bettem webcut disturb-

(5) Each pursupout they course off and places one at a time on the bottom of his packet, a number of cards excepending to the number be thought of (6) Another cord is then taken from the top and placed

(7) The top card now exposed a docurded and the nex two rard is olisted on the bottom of the packet

procedure in repeated until all cards but one have Conducts. The last card held by each purpopear, as being termed force up as found to be the used each independently selected?

A MATHEMATICAL DISCOVERY Marrish Record Perci and paper for races

Effect Everyone independently flushs of a playing cord. After a series affect. Everyone independency manner or a purpose, sold. Affect a sentenced value of the card plan-



this purpose, the Jack, Queen and King are constell as 11, 12 and 13, respectively, and the Ace as

(3) To the son, add 3. (4) The total is then multiplied by 5.

(5) At the post, the sol of the card is assigned a num ber II a diamond, add one to the last total, if a clab, add 2: if a bear, add 3, if a spade, add 4 Conclusion: The final total as obtained in tald to Blacketone who pr-

The Secret From the final total, deduct 15 metally. This gives a ben-or these figure number. The final case or two figures of this number su'are the face value of the case. The last figure is the not, according to values previrace vanie if the care. The tail agent is the tail, according to raises personally assigned above. Enough Jeck al Sparley. 11 doubled is 22, adding 3 ecouls 25, multiplying by 5 ecouls 125, adding 4 (for Southe) ecouls 125. The last number is rold to Blackstone offic montally deducts 15 and arrows at 116, representing the 11 (Josh) at 4 (Feeder)

Materials Required. Two dones, those persons and a table to move them Effect. Three penses and two dimes are placed in a new upon a table

in the order of mean-dimensioned mecessry. Blackstone dopositions that the The company may then be driven to dequar trying to duplicate the feat The Actor Intally, the core are amount 1-10-1-10-1 (Presy-openy-discovery). Move then follow as referred in the disgram

\_ \_ \_ 1 10 1 10 1 lat Mere - (10 1) - - 1 10 1 - -(10 1) 10 1 --- 1 --10 -- 1 -- (1 10) 1 --

10 (10 1) 1 1 - - - -First merc is made with either date with peacy as its right, to let

Second more taken the remaining done with person on its right, ever to the left end of the row That may place the sale date with a person on its left, in a postern

between the two remaining penniers Fasath muce takes the right hand done with penny on its right, cost Secret Radio First, second and from mores are made with done having now on their right. Third move is made with a door having a penny on

In first more, remember to leave two apaces between the come moved and the left end of the over A MATTER OF FIGURES Meteoria Required Penal and paper

Effect Anamber thought of by a number of the nodence is subjected to a sequence of revenus, subtraction, revenued of the result and finally to an addi-tion, under the discrete of Electrone. Without knowing the number thought of, or having seen the calculations, Blackstone assessmen what the final figures

The Acton (1) Asy member of the nudence is seked to their of a uses being different, for enample 123, or 341, or 852

> (2) He is then teld to serious the figures. The examoles become 321, as 143, or 255

### Pathé Record

(3) The end number is then subsected from the larger and the middle figure of the route is produced to be  $\theta$ 

321 341 852 -121 -141 -256 155 198 (6) The member of the audience doug the calculating in

they salled to reverse the figures in the source to he subtraction. Thus, in the last example, 594 is on versed to 455. (5) The sower to the subtraction is then added to the reversed number. In the campile put taken, 594

Continues. The final result can always be predicted to be 1089. A way to appeared the result is to start off he saving that the last feater in

### A LITTLE NONESSE

### The Publish Alter banding out paper and pencil to members of

the andmost. Blackstone sake that the people present write down the same ber, "breive thousand, broive hondered and treates." He produ these min writing quality. Many of the people appear to bestate or are obnocomband. When sooner is now to have written shown a number. Plank red and twelve. Other combinations are likely to coop up which are

"outlet thousand, twelve handred and tentier" but that at does add up to (3.212—factors thousand, twe hundred and thesites. To write a does the three figures, 12,000, 1200 and 12 may be written one below the R Wyss Deep

### cates. "What is done before it's done, done while it's green

dearer. "He all about a gal contemplating narrage. Before the marriage was dote, her name was 'Dune'. While the marriage was get-ting dost, but name was 'Dune', but after the marriage was done, it wasn't Durn' at all You see, she married a boy by the came of Brown

### C. THREE DUCKS IN A BOX Position. "If I have there challe to one hand and an empty box to

the other, and I put these those stacks in the copty bex, what have I got? Anser "A bes at quaden (crecken)"

D. ROSE BUSHL TULIF AND FLOWER POS Problem. "If I have a rose bush and a tule as new hard and an

empty flower pot in the other, and put the rose both and the tulip-empty flower pot, what have I got?" Auger "Aper of blooms.

### Quater. "What did the cell say to the sile?"

Augus "Is my fidder (father) in there?" Stage Whaper "In this comit"

### Queenan "Why see fee tracks red?"

Annue. The tricks are red because papers are read (red) too and two and two is four, and those times four is twelve, and twelve inche

(fina) over fought the Reservan and the Rassatan are red. Fire tracks are always radon' (Reseaus). Thei's vely fire tracks are red!" MORRIS N YOUNG

Capyright Patho Records Ltd., 1961

FIRST SIDE "STARS & STRIPES FOREVER MERENGUE" "A CARD MIRACLE"-"STAIRWAY TO THE MOON" "A TEN CARD SURPRISE" ABRACADABRA' "A MATHEMATICAL DISCOVERY"

Pathé Records ltd.

"MARIMBA MERENGUE" "A COIN TWISTER"

"MY WILD IRISH ROSE" "A MATTER OF FIGURES "HOCUS POCUS" "A LITTLE NONSENSE"



# **VOLVIO LA NOCHE**

Ningún cubano necesita que le hagan la presentación del autor del presente disco. Era demassado conocido a través de uno de los mejores programas de televisón que existiam en la la Antillana. Todos ra escuchar y disfrutar de la presentación de un homte que, segun los críticos, poseía todas las cualidades para triunfar en las pantallas: "Presencia, facilidad de palabra, dominio de la escama. Todo ello puesto al servicio de la más noble causa: ayudar a los confidencias de la más noble causa: ayudar a los qualidad."

JORGE MANACH lo explicaba así en el pricogo al libro de charlas televisadas: "El éxito de este hombre está hecho de michas cosas. Joven, tiene una mistica y humanistica. Administra con justeza su bella voz baritonal. Se mueve con soltura por su breve scenario, unas veces sentándose a la mesa, otras acercaíndose al closs-up y a la vez juntando o separado las manos sussorias. Todo esto e y a parte de rando las manos sussorias. Todo esto e y a parte de

Lo es también la expresión em su aspecto de pura forma. Tiene una facilidad de palabra asombrosas: Ni una falla, ni una vacilación o tanteo, ni uno de esos rellenos puramente sonoros a que a veces tenemos que recurrir los practicantes del oficio oral, mientras acude o se nerila la idae en nuestra menta.

Gusta de ponerle a la dialéctica un broche de poesía porque en él hay un delicado poeta." Quizá el mejor fruto de su sensibilidad, sea su composición en verso y prosa "Volvió la Noche".

La primera parte és un recital en prosa donde se hermanna bellamente la precisión, la emotividad y por enama de todo la verdad del tema. La segunda, romanea, narra la alegría desbordida del pueblo cubano el primero de nero de 1959 cuando la liberad tocó a la puetra de todos. El momento de expeticación del pueblo frente a las realidades que lban neu la tercera parte en la realidad triste que hoy sufre un pueblo hermano. La última parte está dedicada a los que tuvieron que salir huyendo de su patria, hombres, mujeres y niños sin pasado polico, simples cium pueblo hermano. La última parte está dedicada a los hors, mujeres y niños sin pasado polico, simples cium parte de la considera de la conside

Termina el poema con una invocación a la que fue siempre la gran devoción y el gran aliento del pueblo cubano: la Virgen Morena de la Caridad del Cobre

Con un fondo musical perfecto el disco es una pieza completa de arte y emotividad.

El autor, valiente y decidido siempre, habló elaro en los momentos en que hacerdo era un riesgo para la seguridad personal. Ahora, fuera de Cuba, hay un deje de melancolía y tristeza en este bello poema donde queda retratada la NOCHE que viven los hermanos que se quedaron atrás y a quienes va dedicado principalmente su mensaie.







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### PAPER HITS

The depression also bit the "big three" (Victor, Columbia, Brunswick) and caused then not to renew their "exclusive" contacts with many of their status. Deputs, in an effort o increase their falling sales, signed

their activits. Durium, in an effort to increase their falling sales, signed four "marie" activits i.e. Erno Rapce. Durium med to sign Kate Smith, but they were unsuncessful.

(HoW Dro.), Vacco & Loger. Bert Loon (1sho use spooseed on raise by Durus on "The Durus How"), Son Lians, Doe Worthees, Mary Reser, Ben Pollick, Profile Rick, and even Date Ellington (as Hatjen Hot Choolise).

"The address with three bands reeds libe a ""wo's who of part". They worked, but Yearn, Edde Liang, Jos Tarte, Red Wichels, Burry Worthees, Dar Versen, Edde Liang, Jos Tarte, Red Wichels, Burry Market, Land Transparten, Charlier Tongsieder, Marias Rollick, Tomps Demographer, Prof. Parts, Bill Theor, Charlie Tongsieder, Marias Rollick, Tomps

Napaion, Nate Monthio, Andy Sacolli, Ray Busine, Amed Brichter, Marchia Marchia, etc. Baselli, Ray Busine, Amed Brichter, Daniel McDaugal, Rais Magna, etc.
TTALE D'THE TWIS ATTEN AND SE. THE AND NICHOLS AND LESS OF THE TWIST AND THE TWIST THE AND NICHOLS AND LESS OF THE TWIST AND THE TWIST AND AND AND AND THE TWIST AND AND AND THE TWIST AND THE TWIST

Durium. The race for sales with the "lag three" wasn't restricted to arisis. They all rind now junicks and techniques to improve their product. RGA Victor incordence that incopenced Statistichals label to compete such 100k. They also, as reported in Variety (7.772) were developing such 100k. They also, as reported in Variety (7.772) were developing. Its revenues of the control o

this extra recoding time wasn't filled with noise.

Columbia wasn't standart by side exists. They introduced their
"Long-play" record on Harmety. Some copies contain two versions of
the same time on the same noise. Denim also det de same.

Domin sprint over \$1,000,000 on promotion and grants. De lair
grant, in 1811, was to include a photograph on the blake side of their

records.

Eventually to IRGE, the "bead of their time" Dursum paper record

had to go out of business.

From Perburgs, 1930 to mod-1932, Darium Products Coeporation mass distincted their Hir-Di-the-Heek (HeW) records. Ever since that time, whoever coises into contact with those revolutionary HeW's become curious as to the story and corrasord by the movelity of the unique discs. For they were the first flexible, withershable record. HeW's are

brown is color and coated with a thinly laminated synthetic resis, which was applied to one cide of a fibre-based paper record. (The

which was a glided to one code of a fiber-based paper retord. (The reverse side on all knows copies are blank.) Because of the fiber-base, BoWs are water absorbest If expeed to maint all. Thus causes them on cut-up or wany. Two methods used by collectors to play the estimata that have curied-up are place a paper clip on the apprile of the turntuble to prevent the record free sulprags.

up and as one collector I know, given his How's to "dog" shellar firsts.

It has been only within the past 30 years that the Durium How morp has been told and undeland. Munity due to Howand Maters' excellent minch THE HIT-OFTHE-WEEK RECORD A HISTORY AND DISCOGRAPHY which appeared in lense 35, Jan/Feb. 1960, Record

Research.

A decade and a half after this article, interest has been sparked again in HoW's by Sunboam Records issuing two albume (MPC-8 & MPC-19) deveed entirely to HoW's.

BACKGROUND DP HTT-DP-THE-WEEK

18) devected entirely to HoW\*s. BACKCROUND DF MIT-OF-THE-WEEK As stated earlier in these motes, HoW's were the first flexible second available three manes distributions. New releases were sold for 15e every Tourisday at newstands only. (This is the day the major.)

weekly sugernoss were available.)
The popularity of Holf's became so commercially successful, people would ask for the "new Hn-Di-The-Week" meteod of a specific stile.
Their sales peaked by Detaber, 1930 to an impossive prossing order of

500,000 days per copy. This contents to Visco's 50,0007-5000 per copy. Bell reserved; & Octobark's 1900,000 per copy. However, the depression off our except Density them them also report in bulk reports in bulk reports. The second of the copy of the content of

THE MUSIC

This album contains sixteen previously un-reissued sides of HoW's.

Most are commercial dance band selections with occasional "hot soles"

amed at the pisteric buying guides. Some of the soloists are:
BUNNY BERICAN-Hallbrow, By My Side, I Buima Sing Abour You,
I'm Keepin! Campany, Aside Lange Syan, Me & The Keep! Company, Aside Lange Syan, Me & The Keep! Horses,
MANNY KLEIN/II Be Blan, If I Could Be With Yor Des Hour Tompin,
& The Little Thorgs in Life (which also features LED McCDNVILLE)
RNR EFFRSN-You Resould: A New Eard Di Lowe To Me (possibly)

RED NECHOL'S present) & Ballyhoo (with BUNNY BERICAN)
TOMMY DORSEY-Shorestong To Renersher You
JDE VENUTI & EDDEL LANC-Anide Lange Syze & Ballyhoo
Also code the all-star through on http-free-week Drebsets doing
SNG A NEW SOCK and MY EXTRA DEDINARY CIRL.

Also code the all-size men-up on fitte-ot-en-week promises duming. SINC A NEW SONC and MY EXTRA DEDNARY CREL.

Rhough of rending these notes, New listen to the "new Hit-of-the-Week with testor the average ploying tame... at your newstand every

Stephen Hester & Stephen Smith

TEARO FIRE CHIFF BAND
DON Voorbeen, Conductor

TEARO FIRE CHIFF BAND
DON Voorbeen, Conductor

Troubleen

Troub

MY EXTRADROINARY CIRL (Weaver-Agor) .
Vocal Ralph Kurbery, Hit of the Week Dechestra Nessand is fellow)
Trampts, Fish Woolson, Mike Mosello, Trombone: Miff Mole.
Sacet. And Sareth, Jimmy Crossa. Geo Najoleon.
Visilin Lou Raderman, Feb Lendberg.
Accordion Charles Magnante, Nylophone: Sam Hemain.
Pano Freek Britis, Guttar Frank "Jazz" Garteto:
Hawngustr Andy Sareth. Biss/Tube Keith Pitman.
Durm Hary Lobon. Dance Tempo supervised by ARTHUR MURRAY, Amenca's Foremost Dance Authority ME (Bertin)
Vocal' male trio, Sam Lamis's Orchestra
3 tp-2tb-4s 2s-p-bjo-tu-dr
Feat B Bergan tp/A Schuttp
Found 10(8/3) HOW K-2 11THE KING'S HORSES (Gay-Graham) THE KING a representation of the Work Director litt of the Work Derhestra - Bort Hirsch Director 2tp-tb-3s-2y-cylop-byo-tu-di/ htp 2tb 4s 2sep-g-b-dm restuming Bunny Bengin tp/Ioe Venuti v/ Eddie Ling g/Freddie Rich p/ sound 12/10/31 6. I FDUND A MILLIDN DDLLAR BABY (Rose-Dixon-Warren) 5 04 Thursday" Issued 9/10/31 HDW-J2 1162-C I, TIP THE THROUGH THE TULIPS (Dubin-Backet YDU BROUGHT A NEW KIND OF LDVE TO ME (Fair Kahn-Normos) Vocal Dick Robertson Hit of the Week Dribestra, to solo by Bob Effros or Red Nichols Issued: \$330 HOW - 1081-1081-C 3. FLL BE BLATE (Whitting Wendling)
Vocal Dick Robertson, Hit of the Week Dichestra
2tp-th-3s-2s-phys/mandolin/Hawanan guntarito-den 4. IF I COULD BE WITH YOU ON! HOUR TONIGHT (Creamer-Johnson) Vocal Dick Robertson Hat of the Work Dechestra Same above Feat sweet muted trampet solo by manne Klein, un-muted hot trampet solo possibly Leo McConside Issued 1/31 HOW - 1118 1118-C SOMETHING TO REMEMBER VDU BY (Dectr-Sciwartt) . .

Vocal Paul Smill, Bentus Radio Dichestra
2 tp-b-bs-Ne-shosts-draft, Fort, Tommy Dorsey th
bsard 223 HOW -1125 1125-C 7 I WANNA SING ABOUT YOU (Fruind-Dryce) Vocal, Smith Billew, Hit of the Week Drebestra Same Feat Burny Berten to solo Issued: 7/31 HDW - 1182 1152 B

8. FM KI FFIN' COMPANY (Ender-Lawahunt-Deyer)

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From the album, SHAMAN.

### Produced by Alex Ander & Rick Nowels

Engineered by Ben Conrad, Chris Garcia, Randy Wine. Greg Collins, Michael Rosen, Scott Holderby, Eddie Kramer & Tone at The Big Space, Santa Monica, CA & Fantasy Studios, Berkeley, CA Mixed by Manny Marroquin at Larraboe North Studios, North Hollywood, CA Assistant Engineers: Kieron Menzies & Alan Veucosovic Project Coordinators for Alex Ander & Rick Nowels: Kirstin Jolinson & Robert Cappadona Management: Santana Management Creative Direction: Joe Mama-Nitzberg Art Direction: Richard Thomas Jennings Logo Design: Su Suttle/Neko Studios

Michelle Branch appears courtesy of Mayerick Recording Company

Album Producers: Clive Davis & Carlos Santana Executive Producer: Antonio "LA" Reid

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Photography: Kwaku Alston

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### THE GAME OF LOVE

### featuring MICHELLE BRANCH

### Written by Alex Ander & Rick Nowels

Published by Keepin' It Real How 'Bout You/Warner-Timerlane Publishing Corp. (BMT)/
Forcare Furniture Music/EMI-April Music, Inc. (ASCAP)

Lead Guitar: Carlos Santana Lead Vocals: Michelle Branch Piano & Organ: Chester Thompson Bass: Benny Rietveld Drums: Brian Collier Percussion: Karl Perazzo Congas: Raul Rekow Trumpet: Bill Ortiz & Julius Mekndez Trombone: leff Cressman & Martin Wehner Additional Vocals: Andy Vargas & Tony Lindsay Background Vocals: Michelle Branch, Rick Nowels, Niki Harris & Siedah Garrett Horn Arrangements: Carlos Santana, Bill Ortiz & Jeff Cressman Acoustic Guitar & Keyboards: Rick Nowels Additional Electric Guitar: Rusty Anderson Drum Programming: Wayne Rodrigues Additional Percussion: Louis Conte



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Stephen Reinhardt, Poul Shaller Keyboards
Brian McCormick, Jorry Wisnes Quittes
Joseph Souths Charles Birch Jr. Durma and Percustion
Steve Marres Bass
Musscal Contractor Earl Stendall

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IDE 1	
P TO HIS OLD TRICKS	Entire Company
OLID SILVER PLATFORM SHOES	Charyl Barnes, Annie McGreeve
ION TAMER	Dala Soules
TYLE	David Ogden Stiars and Compan
WO'C COMPANY	Chand Boroon Annia McGrosses

TWO'S COMPANY	Charyl Bernas, Annia McGreevey
SIDE 2 CHARMIN'S LAMENT	
THE GOLDFARB VARIATIONS	Charyl Bornes, David Ogdan Stiars, Annie McGreavay. Robert LuPone and Anita Morris
WEST END AVENUE	Dala Soulas
SWEET, SWEET, SWEET	Anita Morris, Robert LuPona, Loyd Sannas, Ronald Sta and Doug Henning

FINALE Entitle Company
All selections guildened by Behain-Mills Publishing Corp and Gray Dog Music (ASCAP)

Recorded at A&R Recording Associate Engineer: Gleen Berger Mestaring: Al Brown

Cover Art: Devid Byrd + Photography: Kann Datican Album Dosign: The Music Apency + Art Discrition, Beverly Weinstein

0.9 1974 BELL RECCRDS, A Division of Columbia Pictures Industries, Inc. 1776 Broodway, New York, New York, 10019 Printed In U.S.A.



UP TO HIS OLD TRICKS

Hey, can't you just feel the strange excitement. The quiet commetten that we share. There's something like tingling in the darkness. There's something electric in the air. Cause there's one thing I know turns a man of sixty. Cause there's one thing I who Back into a child of six: Watching Dunninger, Houdini Or Ooug—the magic man Up to his old tricks

up to nis on times

You go seem a revenling at the movies
And simile at the shadows on the screen

You turn on a radio or record
And darion to a vicine you've never seen
And darion to a vicine you've never seen
But they don't make you goal like a silly schoolboy

Or siggle like a busten on hinks
Not like Dunninger, Houdins

Or Osay—the magic man

Up to his od times.

Clap clap Pep up the dusty flowers Hooray, hoceah Break out the bowl of goldfish and the scarves Saw the beautiful lady in half

Wasn't that illusion fun? Not if you know how it's done

It may not be the world's most estremed profession But it sure bests law or politics So here's to Dunninger, Houdeni And Osug-our magic man Up to his old tricks

SOLID SILVER PLATFORM SHOES I'm a superstar from top to bottom As any idiot can see

As any idiot can see
If you want credentials—man, I got em
(And that goes double for me)

Anywhate we've ever want We've heard adoring fans scream Since we've come to represent

Cameras flash neonle obeer Cameras nass, people critical Everytime I appear What've I got that makes me news A solid gold record And solid silver platform shoes Sold out concerts in the park Cover of Time and After Bark I get more fame than I can use With my solid gold record And solid silver platform shoes

I don't care if they rip the street up Or if they're too heavy to lift my feet up Long as I can say each time I start out Bette Midler—eat your heart out Now 1 didn't make it overnight I had to struggle, I had to fight I'm almost nineteen—I've paid my dues For my solid gold record

And solid silver platform shoes How much more of this can you take? Alice Cooper—hang up your snake And when I die years like all rock greats
I'll go trucking on through the posity gates
All of rey sine they'll accuso
Couse how cost del SI Felt refuse a doll ad-Mittance when he sees har super solid
Two foct files. Silver platform shoes

If d like to be a lien tamer
Sequins and tights and silk top hats.
I knew I could be a lien tamer
I've always gotten along with cats.
I'd have a winp but never use it.
I'd simply hold it in my hand.
I want to ha along hand.

I want to be a hos tamer
If 1 could be a hos tamer
I would be a hos tamer
I would be someone grand I couldn't be a ballerina I never could stand on my toes I couldn't be a Sparish dancer I'd look indiculous with a rose But everyone has a special callin Something that only he can do I could be such a line tamer

If I could be a hon tamer
I would be special fee I could begin with baby leopards Move on to tiger cubs and then After I learn to handle liers Maybe I could work up To men

I never wanted fancy massions Butters and tootmen liveried I never wanted lets of mensy Mostey card buy what I resily need I never proyed for any flower. But here I am ou healthy knee Please let me be a lost tamer If I could be a lice tamer Wouldn't he twee to Frailly Notice he have to Frailly ...

STYLE As I was saying to my dear old friend, Rex Reed, the other day As I was saying to my dear old friend, Rex Reed, the of To succed! You don't want brains or talent, dispetic or guile No, my simple, little friend, the thing you need To make your way is what us holliest-tests in the upparmost crust have The one thing you must have.

Is style It's a matter of style, flair

It's a matter of style, flam
Je ne sais quer
Wethout it you're a bust
Yoe gotte come on with that smile, that air
That ou'est-ce que c'est qu
As I teld Jascha Herfetz
In our lime och file it's They say clothes make the man if they beautifully adorn ya From cult to trouser leg to blouse. Now my clothes of course are by Devore of California And who does yours—Lev-I Straus.

It's a matter of style, flair Bravura, so to speak You gotta come on with that smile, that air

That qu'est ce que c'est ça As I told Karen Herney The day I was born I Was one

Alguette, gentil alguette Alguette, je te glumerari I don't mean to undercut you

I don't mean to undercut you You're a cute kid, senny, but you Haven't a chance of success Still as I promised Joanne Woodward I'll put in a good word No, don't thank me—I know

You can see I got style, flan Je ne sais quoi That's what turns the wheel Savoir faire, qu'est-ce que c'est ça As I told Conrad Hilton

When a smart looking gent leads a classy mademoiselle in You figure he's a classy man Non I've got this Garbo, this Salome, this Helen And who've you got—Raggedy Arn You don't have the style, tlair

You don't have the style, their Je ne sais quality je ne sais quality what note can I say. You got a come on with that smile, that air That qu'est on one chest pa And se I took Carlo Ponti 11's who's got the gential plumeral. Boat in Jumeral. Foor it, wo—you're out of your league.

TWO'S COMPANY Hey, you, with the scrowful gaze You better start singing the blues You're due for one of those days You're in fer a psychological bruse I hate to speak in clich Still what can I say, but It's time to trot out that well-worn phrase

(Here we go)
Two's company
And three is a you-know what I'll bet you a million lira Honey, you're about to hear a Spe-va-later if you ever heard one Two's company And little lady, you're the third one (Wave poodbye) It's a famous if unwritten

Law that when a man is smitten. How he treats his other triends is obscere Profit company
And you are suddenly a one-girl mobiscene
Ain't it notten feeling like a second bidle
A third nostril, a fourth muskatzer
Ain't it rotten feeling like a fifth wheel Well, your sixth sense cughts tell you, dear Before the hints get any louder

Two's company Which makes you nothin but a CR-O-W-D

Two's company Boacha know that two's company So you better part company With as et the count of one

CHARMIN'S LAMENT That a consecution person
That someonic's put a curse on
That someonic's put a curse on
Which makes he legret my devicus ferministy
Cause whenever some Faust or latter-day Merlin
Cosures a babe up or summons a girl in
For a bash in the Brons or an orgy in Berlin
It always acress to be me

SIDE 2

Every time my day's been texing And I'm finally relaxing Over a book or barbecue I'll be whisked off by a warlock And hear his bedroom door lock

if I take a half an hour To try and grab a shower

I'm telegeried through the blue By some magi who'll undress me And start shouting "Open ses'me So take pity
And listen when I say
If you over see a dream walking
Please walk the other way And any day I gut a hitch in see any day i put a nitte in Creating in my kitchen Whipping up a nifty ragout I'li appear before a genie Who wants me to roast his weenie

Being everybody's dream ...

Oh, my God, it's finally

the famous Mister Mister Goldfarib is comine to

Every second-rate Svengall seems to think it's jolly Every second-rate Swinzall seems to think it's joily To evoke me at his whin And each nen compos mentis sourcerer's apprentice Assames that I easil for him Pive heen specification of the Pive heen specification of the special country of the operation of the special country of Pive heen shocked and unfrocked at a Walpurgismacht Tell me, wher is Storial Soliterium when you need her?

Just because I'm a beauty Jast because in a beauty
Is it my civic duty
To help test every taboo?
Graving out all that satisfaction
Could put a girl in traction
Now this nat wants to out me in two Oh, it's a nightmare It's such a nightmare Being everybody's dream come true.



WEST END AVENUE

I'd like to be a lion tamer

THE GOLDFARB VARIATIONS -FELDMAN nowna MANNY

happined Goldran is coming to see me tenight and by this time tomorrow my name will be bright as the Manhattan skyline—ch, God, where's my systemer?

see me tonight and by this time tomorrow my name will be bright— Look at me on the verge of discovery Swaying, diszy staying busy praying that my hair ain't frizzy or lonks likes it more slinky? and outck, should I. Firth-easy should I say a prayer?

say a pair on thick enough? en trick enough
Oh, my
God it's
finally
happened
Putting all preterms and
further ado aside
Goldfarb is cerning to

knees are knocking Goldfarb, wherever you save me from suicide Goldfarb jesz Goldfarb are I know how clever you are please, make me a. . .

DINA, CONNA, FFI OMAN and MANNY

FELDMAN

I'm as ettery as a chorus kid Find the Arrid and pass the Lavoris, and Will it bother you if I smoke again? No, don't tell me my zipper just broke again!

Darling Goldtarb, wherever you are, we all know how clever you are, so make me a star My matter will watship you Bet your fackus he can book us Goldfarb Would it be bugging him someplace where we'll be a Christ, I'm getting a rash<sup>1</sup> Styll I wonder if I keep hugging him? will i hlunder? Till I know I may go under— Should I be cool as the Whoops, I tasi of a comet or greet him so salmly, I'd break a thermometer?

OINA, OONNA, FELOMAN, and MANNY If i don't faint or throw up or drop dead, let 'er

ALL Now that Goldfarb's on his way! Oh, my God, it's finally Goldfarb is coming to see me tonight and by this time tomorrow my name will be bright happened Goldfarb is energied to and oh, say a Fillmore Passaic, where stars'il centract How is my hair? Tell me quick should I as your highness or Sir? I've gotta lay it on thick enough Oh, my God, it's Is my mascara on thick enough? but there are too many things that I've got to do Know my blocking happened knees are knocking Goldfarb

My big chance depends on whether I can pull myself together Still, this has a

And they tell you out while you're shead

wordnard I'll bake a cake for va

if you will make me a . . . .

00NNA Goldfarb wherever you are We know how clever you are Make me a star and my mother will worship you he can book us Goldfarb ...

from it— Whoops, I thank i'm

Dear Mister Goldfarb

MANNY

end up a wisnerwhy did I have to have garlic for dinser? If a like to be a lion tamer. Sequins and fights and black hip boots. I know I could be a lion tamer. But I guess I'm never gonse learn. Gause when the bloom is off your dreams, you'd best To your roots All of your life you wake up to the taxis and the chimes To the bathroom with the roaches and the breakfast with the Times
And you subway to school with kids whose folks
all live in twenty blocks In a high-rise rented carten or a co-op brownstene box

Babbes in cirts and posdles barking West End Avenue Planting the day around the perking You fell yourself I will be free West End Avenue All of your life you watch the shrinks and Watch the brokers in their worsted and the admen in their suede While upstairs a soprano tries to sing the waltz from La Boheme

And you watch em and you listen and you judge and you condemn You're not like them Delis and laundromats and gay bars. West End Avenue West End Avenue Only a block away from Zabar's But you were must to really the

Goodbye, goodbye And then suddenly you're out there on your own But you forgot that free could also mean alone You pack up your bacts and blueveans and your

records and your pride

And you tell yourself you ventured and you tell yourself you tried And it's back to the surly docrmen and the canopies you go
And the busses seem to chackle and the towers

seem so crow
We told you so
West End Avenue
End me a golden cage to perch in
West End Avenue Open your arms to one more urchin Who's crawling back to mama's den West End Avenue

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When the willains and he had guys Got you wishin you wank-feed Bot you sight must the sar guys Got you cryst in your bod When they got you feel in bis, hos Just see red And you'll suddenly dance to a brand new beat Sweet, sweet, sweet

EET, SWEET

Now it's written in the Bible Gotta turn the other cheek White you're doing it they're hable To give your nose a tweak Let em keep it up and junior Soon you're
Up that creek
Where there ain't no book ever could compete

Con't it seem a little foolish to let a Guy stick in the knife When there's nothing like a good old venderia To put back some joy in your life Forget about your crumb cake Forget about your fudge Sara Led'II seem a dumb cake Betty Crocker is a drudge Need no pudding on the menu

When you Hold a grudge Cause you'll never eat such a tasty treat As sweet, sweet, sweet ... (You an't never even discussed desserts Til you've handed somebody his just desserts) When they run your disposition And they got you feelin ill You can run to a physician And he'll offer you a gill

But you're never going feel good. Real good You can stand right up on you And get sweet, sweet, sweet can stand right up on your own two tiny feet BEFORE YOUR VERY EYES

Baby, baby, look around you Bary, bary, now aroung you Bight before your very eyes Barby, barby, love has found you Right before your very eyes Barby, barby, isn't it true It caught you by surprise But you can't ignore What's right before Baby, baby, what do you see Right before your very eyes Prietty baby, are you looking at me

eight before your very eyes
Baby, baby, my love's goma be
Coscoding from the skies
Watch if pour
Right before Babe, I'll take you to heaven and beyond With a wave of my ever-lowin wand

Babe, I'll answer your wishes and commands With a snap of my fingers Baby, baby, look around you Bight balone your very eyes Baby, watch your wishes come true Bight before your very eyes Baby, beby, what can I do To make you realize

There's love in store Right before

⊕ # 1974 BELL RECORDS, A Division of Columbia Pictures Industries, Inc 1778 Broadway, New York, New York 10019 Printed in U.S.A.





Working on a flat surfece, fold the right end of the strip back end up along the line AB (see Fig. 3). Three red triangles should now appear next to each other. Next, fold the left end of the strip at CD up and toward the other red triengles (see Fig. 4). Slip the vellow triangle under so it faces the other vellow triengle. Five red triangles and two white triengles are face up (see Fig. 5). Finelly, fold the extra white triengle down. Paste the two white triangles together so that you have a completed hexagon with all red triangles facing up and ell the blue on the underside.

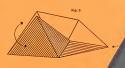




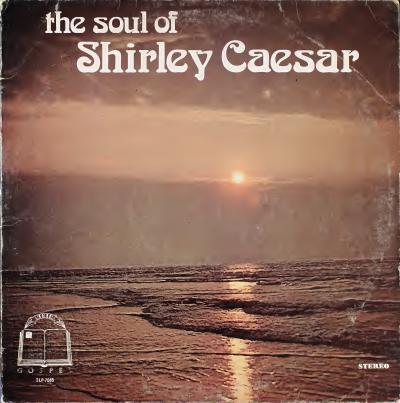


You are now reedy to flex end unfold dezzling geometric petterns end

colors. Pinch enviwo ediacent red triengles together and push the two triengles opposite them toward the center (see Fig. 6) so that blue is showing on the outside. Without releasing your fingers use your thumbs to open up the hexeflexagon from the bottom so that blue is face up and e new, third color is face down. If the hexagon doesn't open, don't force it-just fletten it out and try folding e new set of two triangles. Repeated random flexing end roteting will turn up ell six colored faces. However, you may notice that red, vellow end blue show up more frequently then violet end green, Orenge is the most elusive end difficult face to uncover. A surprise ewalts you when the orenge face does show up. (Broad hint: If the hexeflexegon "locks" into e fixed cycle, move onto the next corner).



As you experiment and play with your hexaflexegon, you will be continuelly rewarded with dazzling combinations of color end patterm—you have created your very own megic adventure.



# the soul of Shirley Caesar



- RAPTURE (2:52)
- YOU MAY NOT BELIEVE IT (2:59)
- THE LAST DAYS (3:49) HE HEARD MY CRY (3:50) THE BRIDE OF JESUS (3:08)

- HE NEVER SLEEPS (2:19)
- I WON'T BE BACK NO MORE (4:55)
- I GAVE MY ALL TO THE LORD (1:57)
- PACKING AND GETTING READY TO GO (2:58)
- AT THE CROSS (3:08)



THIS ALBUM ALSO AVAILABLE ON 8-TRACK STEREO CARTRIOGE

WRITE FOR FREE CATALOG

TRIP RECORDS, A PRODUCT OF SPRINGBOARD INTERNATIONAL RECORDS, INC., 8295 SUNSET BLVO., LOS ANGELES, CA. 90046

STERRED



## Спілка Української Молоді Америки, Інк.

ОСЕРЕДОК ім. ген.-хор. М. ТАРНАВСЬКОГО В ПАССАРІК, Н. ДЖ.



## Ukrainian American Youth Association, Inc.

BRANCH of Lt. Gen. M TARNAWSKY
IN PASSAIC, N. J.

# "The Young eagles"

"ТИП ОРАИ" тр10, в склад Зрика, Стесанті та Петра МунК (в літах 15, 13 і 17 за порядком) були членами СУМА від семи літ. Зони маня свою петра беле свою петра беле править пр



methers of SUMA since the age of seven. They had their first bandura lesson from their teacher Nr. V. Waskiw three years ago in 1975. Since then they have appeared in numerous concerts and on the Ukrainian Melody Hour (WTW) hosted by Nr. R. Marynowich. These three young bandurists have accomplished much for their parents pride, their Ukrainian heritage, and are sorking for the glory of SUMA and UKRAINS.

"THE YOUNG EAGLES" trio. comprised of

15, 13, and 17 respectively) have been

George, Stephanie, and Peter LUCZKA (ages

Vladimir waskiw

### SIDE 1

- 1. THROUGH THE WIDE FIELD.... D. KOTKO
  VETER HOLE HUPOKEC A. KOTKO
- 2. IT'S HARD TO LIVE...... Lyrics by V.WASKIW
  THRKO B CBITI MPABELHOMY Music by V.WASKIW
- 3. THE WIND KEEPS BLOWING... Lyrics by T.SHEVCHENKO BITEP BIG, NOBIBAC Music by SNIZHNYI
- 4. A TAVERY IN THE FIELD.... Ukr. Folk Song y NOJI KOPYOMKA Hapogha Nicha
- 5. THE COSSACKS WHISTLED.... Cossack Song
- 6. THE LOVEABLE COSSACK..... Ukr.Folk Song
- 7. ME AND MY DARK COMPLEXION. Carpathian Song

## COVER DESIGN

V. WASKIW

and ARI BY

### SIDE 2

- 1. THE BROWN EYES CRYED..... Song of the UPA SAMMAKAMM KAPIL CHI HOBOTAHOBKA MICHE
- 2. THROUGH THE FIELDS...... Lyrics and Music by PEN CTEMAMN (1943) bros. A & S.MALIUCI
- 3. THROUGH THE VILLAGES..... Lyrics by V. WASKIW KUSIC by V. WASKIW
- 4. Lt. "NEZLOMNYI"...... Lyrics by UPA Sgt. "ОТСВИЙ "НЕЗЛОМНИЙ" (1945) "ОТКУЗНКО" Мизіс by "YUKCHENKO"
- 5. DARLING, GO AWAY...... Song of the UPA LIN BIR MEHE, TN MOR KOXAHA. ПОВСТАНСЬКА ПІСНЯ
- 6. THE COSSACK RODE TO WAR... Ukr Folk Song
- 7. I JOINED THE INSURGENTS... Lyrics by "KOBZAR"
  - Записано: Сприня, Літо 1945





"Land Voice Productions"

ETHNIC AND RELIGIOUS RECORDINGS

NEWARK DELAWARE 19711

8062N2



cymbals, voice, synthesizer, brook, mixtlown: Jon of Ornithology. Fina-Tina Girouard: maracas. ratchet, technical assistance Kunt Munkasci: recording engineer, special effects. John claves, special effects. Studio Munkasci; Gibson, Kurt Bird call: Cornell Laboratory Richard Peck: woodblock Fullerman: ocean recording, flutes, bells; wooden Gibson: ai PRODUCTIONS, INC 24 E. 81st NYC NY 10028 Copyright 1973 JON



# STEVE KARLISKI/GOTTA KEEP MOVIN'





## STEVE KARLISKI/GOTTA KEEP MOVIN'

Karliski. What does a name mean? What can one tell about the nature of a person from his name? Obviously, nothing at all.

We ordinary people only reveal ourselves privately, to our families, friends and others, but especially to those we love most. How fortunate a person must be, like Steve Karliski, to be born a musical noet; to be able to express ideas, emotions and random thoughts about life to the world through a song; to communicate with the world through the medium of one of mankind's oldest blessings . . . music!

Those who are familiar with Steve's hit songs know his unusual sensitivity. Stark reality is usually there also, sometimes sweet, often not. But always you'll find the Karliski trademark, the punch-lines that underscore the punch-thoughts. Two of Steve's number one songs are included in this album, MOLLY and FOR LOVING YOU. Both have been recorded by top artists, and their recordings are well known. But one pleasant surprise in this album is to hear the way Steve sings them. The other pleasant surprises in store for the listener are the other songs in this album... the way Steve wrote them and the way he sings them.

Steve was born in Canada after his parents emigrated from the Ukraine. It's Canada that's home for Steve, it's where he grew up, it's his heritage and tradition

Incidentally, Steve requested there be no liner notes on his album. The ultimate realist, all that matters from his viewpoint are the songs inside. However, Steve's a very interesting fellow, a perfect gentleman also. It would be a shame not to mention this on the outside of his album . because after all, inside the songs speak to you, the listener . . . and there are some things about Steve you'd never know, just by listening.

Leon Brottler

### CIDE ONE

GOTTA KEEP MOVIN		
	(Steve Karllski)	Multimood Music Inc.
TAKES A WOMAN LIKE YOU	(Steve Karliski)	Multimood Music Inc.
ASK ME ANYTHING	(Stove Karliski)	Multimood Music Inc.
HOME COMES THE HERO		Multimood Music Inc.

### 5. AND THEN CAME THE BAD YEARS

4. AT LEAST ONE TIME

5. THINK OF THE GOOD TIMES

SIDE TWO		
MOLLY	(Steve Kerliski)	Screen-Gems, Columbia

(Steve Karliski) Multimood Music Inc. (Steve Karliski) Multimood Music Inc.

(Steve Karliski) Multimood Music Inc.

(Steve Korliski) Multimood Music Inc.

ALL SONGS ARE BMI

Produced by Steve Karliski Engineer/Art Polhemus Recorded at Coordinated Sound Studios, New York City for Double M Productions, 18 West 61st Street, New York, New York 10023

in Geneda: Double M Productions, 1396 St. Cathorine St., W., Suite 307/08, Montreel 107, Que., Ceneda

Photogrephs & Design/Sam Alexender

3. NOT THE WAY THAT THEY USED TO

Með beztu kveðju



HAUKUR MORTHENS



## HAUKUR MORTHENS

Ég lít til baka
Eins og fuglinn frjáls
Við gluggann
Gleym mér ei
Rósamunda
Bátarnir á firðinum
Horfðu á mánann
Ég skal bíða þín
Til eru fræ
Glatt á hjalla
Copenhagen
Hitti ég vin minn?
Hjalað við strengi
Með bestu kveðju

LÖGIN ÚTSETT AF EYÞÓRI ÞORLÁKSSYNI



yfir íslenzkar dægurlagahljómplótur frá upphaf kæmi nafn HAUKS MORTHENS æði aft fram Fyrsta platan hans kom út 1953, titillagið samti Haukur sjálfur, Ó barg, mín barg. Lagið á baksiðunni var Hvar ertu, eftir Oliver Guðmundsson Síðan rok hver platan aðra, og allar fengu bær frá barrar máttökur. Sigurganna Hauks Marthers var hafin. Lögin greyptust inn í huga fálksirs, til sjávar og sveito, og það raulaði með Hauk: Ó. Sting. Istonbul, Ég er kominn heim, eða Bjössi kvennagull. 1958-59 var rakkæðið svanefnda í hópunkti -Haukur var með á nátunum og söng Rokk Calypsa réttunum og Lóa litla ó Brú, og móttökurnar varu glæsilegar. Sigurgangan hélt áfram, Haukur var skrifaður fyrir vinsælasta laginu 1962 og 1963, en bað varu lögin Hulda og Blátt lítið blóm eitt er. -Síðasta platan hans kom út fyrir lálin 1964, hér var um LP-plötu að ræða, þar sem Haukur säng jála- og barnalág, fékk hún miög gáðar máttökur og seldist í stóru upplagi. – En það er ekki fyrr en iúna, fjórum órum síðar, að Haukur tekur upp þráðinn á ný. Aftur er hár um LP-plótu að ræða, 14 islenzk og erlend lög hljóðrituð í sterea í köngs ins Kaupmannahöfn. – Eyþór Þorláksson er einr of meðlimum hljómsveitgrinnar, en hann útsetti öll lágin. — Flutningur Hauks Morthens á þessum lögum sannar ábreifanlega, að hann á sva sanna lega erindi inn á hliámplátumarkaðinn á ný. Það er ávallt eithvað sérstakt við túlkun hans. Þetta ótti ekki að vera neinn lafgerðaráður, enda með illu óþarfi að fara mörgum orðum um hæfileika Hauks, tuttugu óra sängferill og rúmlega það, hefur skilið eftir spar, sem steypt eru í sagu músiklifs ikkar, spar, sem aldrei verða út máð. Renedikt Vinniss

Ef tekinn væri soman listi

UPPTAKA: ALBRECHTSEN TONESTUDIE

STEREO







PECORDS · MASTERYORES CBS CONTRACTOR GOVERNORS STANDA CAMPA Sac V-SONO NO WACKS &

CORDS MASTERIOR S CBS DIGITA SHOWN ICHNOS





WHITE SNAKE (BLIND MAN)

Life 300



STEREO



- 1 Fool for your loving
- 2 Sweet talker
- 3 Ready an willing
- 4 Carry your load
- 5 Blind man



WHITE SNAKE (BLIND MAN)

Life 300



2

- 1 Ain't gonna cry no more
- 2 Love man
- 3 Black and blue
- 4 She's A womnan

HIGH SI LIKE OLIGHA

Bell Donna

10%



## SIDE 1

- Bell Donna
- 2. Kind of Woman
- 3. Stop Draggin My Heart Around
- 4. Think About It
- 5. After The Glitter Fades

HIGH STEREO

Bell Donna

SIDE 2

- 1. Edge of Seventeen
- 2. How Still My Love
- 3. Leather and Lace
- 4. Outside The Rain
- 5. The Highwayman

# THE GOSPEL HUMMINGBIRDS

"Route '66' To Heaven"

W. & E. RECORDS



W&E LPS-13 STEREO Side 1.

1. ANY DAY (R.O.Tyler)
2. LORD, DON'T MOVE THE MOUNTAIN.
(R.O.Tyler)
3. COME ON JESUS. (Nichols)
4. PRAY UNTIL JESUS COMES,
(Nichols) OF A.Thomas)
Willie Evans Music Publ., BMI
Copyright 1980
W&E Records

# THE GOSPEL HUMMINGBIRDS

"Route '66' To Heaven"

W. & E. RECORDS



W&E LPS-13 STEREO Side 2

1. SWING LOW SWEET CHARIOT.
(Arr.: Joe A Thomas, Lead-C.Nichols)
2. DON'T LET THE DEVIL RIDE. (R O Tyler)
3. IF IT WAS'NT FOR THE LORD. (R.B.Keys)
4. A BETTER HOME. (Tyler)
5. TROUBLE DON'T LAST ALWAYS.
(C.Nichols)
Willie Evans Music Publ., BMI.

Copyright 1980 W&E Records.

## Side 1

MANUFACTURED by
UNITED
SOUND
RECORDERS





BURBANK, CAL.

"SWISS ON WRY"

SAN LEANDRO HIGH JAZZ LAB BAND

Director: Joseph A. Zawistowski



S T E R E O USR 3270

- 1. MARCHE (Mike Francis)
- 2. CHANNEL ONE SUITE (Bill Reddie)
- 3. RUTH (Bill Holman)

Recorded by CCRS at Pavilion Studios

MANUFACTURED by
UNITED
SOUND
RECORDERS



BURBANK, CAL.

"SWISS ON WRY"

SAN LEANDRO HIGH JAZZ LAB BAND

Director: Joseph A. Zawistowski



S T E R B O USR 3270

- MIDNIGHT COWBOY SUITE (John Barry, arr. Phil Herring) Vocal: Terri Ghiglione
- SUITE FOR JAZZ ORCHESTRA AND STRING QUARTET (Mike Francis) (Recorded Live at the Reno Jazz Festival 1971)
   1. 15/4 Rock II. Ballade III. Fast: Up Tempo

Recorded by CCRS at Pavilion Studios



# the punsters • boardwalk santa

1



33 ½ rpm rb-002A

- boardwalk santa/ghetto santa 2:34
   (R. Kaplow T. Korzun)
- 2. my heart's in gridlock 2:20 (R. Kaplow)
- 3. what's so funny? 2:34 (M. Townsend)

a punsters production ® & □ R. Kaplow & T. Korzun



# the punsters • boardwalk santa

2



33 <sup>1</sup>/<sub>3</sub> rpm rb-002B

- 1. shell game 1:59 (C. Presti)
- 2. i asked the angels 3:05 (R. Kaplow)
- 3. baghdad daddy 1:40 (R. Kaplow T. Korzun)
- 4. i dreamt i dreamt of gefilte fish 1:15 (R. Kaplow – M. Townsend)

a punsters production

® & R. Kaplow & T. Korzun

A SAG-PGM RECORD

# sondaris

665 Harrison Street, San Francisco, CA 94107 • (415) 781-6306

# oratory series

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# NUMBER

## Side A SONIC ARTS SYMPHONIC

# PERCUSSION CONSORTIUM

Overture in Percussion COMP. A.J. CIRONE: CIRONE PUB. . . 4:40

Stop Time Rag 2:23

A SAG-PGM RECORD S IM

# Sonicaris

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# poratory series

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## NUMBER Side B

## SONIC ARTS SYMPHONIC PERCUSSION CONSORTIUM

Japanese Impressions COMP. A.J. CIRONE: CIRONE PUB. .... 5:35

Log Cabin Blues COMP. GEO. HAMILTON GREEN;

GUARD BMI. 2:09

4/4 For Four

COMP A.J CIRONE: CIRONE PUB. 5:28

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## THE SUN TONES / FIDDLER

SIDE 1



LPS 7309 A

- 1. SHOW ME WHERE THE GOOD TIMES ARE (Roberts / Jacobson)
- 2. THEY WROTE 'EM IN THE GOOD 'OLE DAYS (Cokeroft/Cokeroft)
  - 3. DANNY BOY Traditional (Weatherly)
- 4. I WANT TO HEAR A YANKEE DOODLE TUNE
  - THE YANKEE DOODLE BOY (Cohan)
    5. DOWN THE LANE OF MEMORY

(Ferris Boston Frazier)

(Ferris, Boston, Frazier)

MEMORIES (Kahn, VanAlstyne)



## THE SUN TONES / FIDDLER

SIDE 2



LPS 7309 B

- 1. FIDDLER ON THE ROOF Selections (Bock/Harnick)
  - 2. IF (Gates)
  - 3. SPEAK SOFTLY LOVE (Rota/Kusik)
    - 4. MAY EACH DAY (Greene/Wyle)

# **FOLKWAYS Records**

AND SERVICE CORP., 43 W. 61st ST., N.V.C. 10023 Long Playing Non-Breakable Micro Groove 33,1/3 RPM

## EARLY SYNCOPATED BANCE MUSIC

Cakewalls, Two-Steps, Times and Glides Compiled and anomatod by CAVID A, JASEN

SIDE ONE



RF 37 A

- 1. At a Grotory Camp Meeting Should's Barre
- 2. Smicky Nickes Columbia Oren.
- A. Simo Provinciana Principal Care
- 4. King Chartillant Princes Bar
- Zonoshom Codern Sand
- 6. Kentucky Rue Un Proor's Bana
- 7. The Minister Band Pryor's B
- 8, Grintly Brus Pryorks Blood

10 1979 by Followick Records & Service Cyb.

# **FOLKWAYS** Records

AND SERVICE CORP., 43 W. 61st St., N.Y.C. 10023 Long Playing Non-Breakable Micro Groove 33-1/3 RPM

## EARLY SYNCOPATED DANCE MUSIC

SIDE TWO



RF 37 B

- 3. Everybody Two-Step Military Band
- 5. One Step Instruction
- 6. Bon Ton One Step Conway's Band
- 7. The Dancing Deacon Jim Europe's Hell Fighters 8. Bees Knees Original Memphis Five

© 1978 by Folkways Records & Service Corp.

# ZIELI BAND With Hammond Organ

ARRIVEDERCI OCEANIC
THE BOOGALOO DANCE

DRC-62870 Side 1



**MONO-STEREO** 

- I. ALLEY CAT

  ZORBA THE GREEK

  HULLY GULLY (Nera Nera)

  AMORE SCUSAMI
- 2. CIAO CIAO BAMBINA (Frug) VOLARE (Frug)
- 3. AL DI LA ARRIVEDERCI ROMA
- 4. RELEASE'ME . . .
  LOVE ME WITH ALL YOUR HEART

# ZIELI BAND With Hammond Organ

TORNA SORRENTO

I. VICINO O MARE

I TE VURRIA VASA

COMME FACETTE MAMMETA (Tarantella)

DRC-62870 Side 2



**MONO-STEREO** 

O SOLE MIO
2. O'PAESE DO'SOLE
TAZZA E CAFE
FUNICULI FUNICULA (Tarantella)
TORNA

3. STATTE VICINO A ME CHELLA'LLA DICITENCIELLO VUIE (Te Voglio Bene)

4. DDOIE STELLE SO' CADUTE MALAFEMMENA

5. TRULLALLERO (Tarantella)
LILY THE PINK (Drinka Drinka)

# **OLDIES SERIES**



331/3 R.P.M.

0-86611 STEREO



GOOD TIMES VOCAL/8:13

(Bernard Edwards & Nile Rodgers) Chic Music, Inc., BMI ST-DK-37156-SP

Produced by Nile Rodgers and Bernard Edwards
For The CHIC Organization Itd.
Released: June, 1979 on Atlantic DK 4801

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\*\*Rockefeller Plaza, N.Y. N.Y.\*\*

\*\*ONNAMING CORP. 15 ROCKEFELLER PLAZA, N.Y. N.Y.\*\*

\*\*ONNAMING COMP. 15 Produced by Nile Rodgers and Bernard Edwards



# **OLDIES SERIES**



331/3 R.P.M.

0-86611 STEREO

## REGINA **BABY LOVE**

**VOCAL/LONG VERSION/6:30** 

(Stephen Bray, Regina Richards, Mary Kessler) Black Lion Music/Reging Richards/Deutsch-Berardi Music Pub. Co./ April Music Inc./Maz Appeal Music, ASCAP

ST-DM-49492-SP

Produced by Stephen P. Bray Executive Producer: Doug Breitbart Executive Producer: Doug Breitbart
Engineered by Michael Hutchinson
Mixed by S. Bray, M. Hutchinson & J. G. Hargreaves
Recorded and mixed at Saturn Sound, NYC
Released: April, 1986 on Atlantic 0-86813

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## VANILLA FUDGE



- 1. TICKET TO RIDE John Lennon-Paul McCartney
- 2. PEOPLE GET READY Curtis Mayfield
- 3. SHE'S NOT THERE Rod Argent
- 4. BANG BANG Sonny Bono

(ST-C-671075)

## VANILLA FUDGE



- 1. ILLUSIONS OF MY CHILDHOOD PART ONE
- 2. YOU KEEP ME HANGING ON Folland-Dozier-Holland
- 3. ILLUSIONS OF MY CHILDHOOD PART TWO
- 4. TAKE ME FOR A LITTLE WHILE Trade Martin
- 5. ILLUSIONS OF MY CHILDHOOD-PART THREE
- 6. ELEANOR RIGBY
  John Lennon-Paul McCartney

# **SOUND-ARTS**

A Product of Sound-Art Studios, Inc.

# FRANK SMOLLER TRIO

33⅓ rpm **Stereo** 



SA-52570-A Side 1

	Fly Me To The Moon	4:21
	You Are Too Beautiful Like Someone In Love	2:33
3.	Meditation	5:23
4.	Glad To Be Unhappy	2:42
5.	Speak Low	
	Noche de Rondo	8:09
6.	After All	
	Baubles Bangles and Beads	3:28

# **SOUND-ARTS**

A Product of Sound-Art Studios, Inc,

# FRANK SMOLLER TRIO

3 ½ rj Stered		SA-52570- Side 2
1.	Watch What Happens	3:41
2.	April In Paris	2:22
3.	Mario De La O Yours	
	Masabi	2:33
4.	Spring Is Here	
	Unforgettable	2:42
5.	Our Day Will Come	3:02
6.	Once In A While	
	You're My Everything	2:23
7.	September Song	2:27
	Nighty-Night	
	Dream	2:36





STEREOPHONIC

#### NAZARETH

SM 809

1 Holiday
2 Showdown at the border
3 Talkin' to one of the boys
4 Heart's grown cold
5 Fast cars

STEREOPHONIC

#### NAZARETH

SIDE



SM 809

1 Big boy
2 Talkin bout love
3 Fallen angel
4 Ship of dreams
5 Turning a new leaf





## LIGH STERE

아틀란타리듬섹숀 ATLANTN RHYTHM SECTION Imaginary Lover

LB 85

SIDE 1

STERED



33 13 R.P.M

- 1 Larce time
- 2 I'm not gonn let it bother me tonight
- 3 Normal love

CF THE RECORDED WORK RESERVE

Champagne jam

OF ST. DUMMES DOOMSTING WAS THE WAS A STANDARD OF THE PARTY OF THE PAR

## MIGHISTEREC

아틀란타리듬섹숀 ATLANTN RHYTHM SECTION Imaginary Lover

LB 85

SIDE 2

STEREO



13 R.P.M

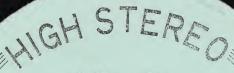
1 Imaginary lover

2 The ballad of lois malone

3 The great escape

4 Evileen

PERFORMANTE BOOKERING HIS LEFTING OF THE PARTY OF THE PAR THE ALERGED WORK PESSAVED DESCRIPTION LED



#### BILLY JOEL 빌리죠엘 MOVIN' OUT

509

SIDE

STEETED



363 1:3 R.P.M

- O1 Movin' out
- ©2 The stranger ©3 Just the way you are
- 4 Scenes from an italian TELLIFOR THE OWNER OF THE PEESAGED WEAK PESSAVED UKANTHORIZED

## MIGH STEREO

#### BILLY JOEL 빌리죠엘 MOVIN' OUT

509

SIDE 2

STERED



33 13 R.P.M

5 EVE

- Only the good die young
- 3 She's always a woman
- Get it right the first time
- 5 Everybody has a dream

PERFORMANCE AND USE THE HIS USE HE WAS THE WAY THE WAY



### CLOSER TO HOME

#### SIDE



1 Sin's a good man's brother
2 Aimless lady
3 Nothing is the same
4 Mean mistreater
5 Get it together

The Manney WOM PRINTED WANTHOUSED KNOWNERS AND CHARGE THE CHAR

STEREOPHONIC

#### GRAND FUNK RAILROAD CLOSER TO HOME

SIDE 2



SM

1 I don.
2 Hooked on 3 I'm your captain

" A RECORDED PROHISIED

SIDE ONE

ZDS 768-1 33-1/3 F/PM

**VOLUME I** 

THE BRITISH ISLES

SIDE TWO

ZDS 768-2 33-1/3 RPM

**VOLUME I** 

**SCANDINAVIA** 

SIDE ONE

ZDS 769-1 33-1/3 RPM

**VOLUME II** 

SPAIN AND PORTUGAL

SIDE TWO

ZDS 769-2 33-1/3 RPM

**VOLUME II** 

**ITALY** 

SIDE ONE

ZDS 770-1 33-1/3 RPM

**VÖLUME III** 

GERMANY, AUSTRIA AND SWITZERLAND

SIDE TWO

ZDS 770-2 33-1/3 RPM

**VOLUME III** 

FRANCE AND HOLLAND



SIDE ONE

ZDS 771-1 33-1/3 RPM

**VOLUME IV** 

THE MIDDLE EAST

SIDE TWO



**VOLUME IV** 

USSR AND EASTERN EUROPE

#### Popular Photography's

## MUSIC 'ROUND THE WORLD



SIDE ONE

ZDS 772-1 33-1/3 RPM

**VOLUME V** 

HONG KONG AND JAPAN

SIDE TWO

ZDS 772-2 33-1/3 RPM

**VOLUME V** 

INDIA, MANILA, BANGKOK, BALI, HAWAII

SIDE ONE

ZDS 773-1 33-1/3 RPM

VOLUME VI

**SOUTH AMERICA** 

#### Popular Photography's

## MUSIC 'ROUND THE WORLD

SIDE TWO

ZDS 773-2 33-1/3 RPM

**VOLUME VI** 

CARIBBEAN ISLANDS AND MEXICO







**VPRD 5878 A** 



645-5878-



Distributed By VP. RECORDS DIST. 89-05 138 STREET. JAMAICA, N.Y.11435. (718) 291-7058 Also.

VP. OF FLORIDA 5893 S.W.21st.STREET. W. HOLLYWOOD, FL. 33023. (305) 966-4744

SLEDGE HAMMER

(L. Bartley & A. Kelly)

Merciless

Ourlication or Copying AFE MOUNTONS of Recognition of COPYING AFE



LOS ANGELES 28, CALIF.

...vieual sound

## STEREO HITS OF THE ROCKIN' FIFTIES

BOBBY VEE

RHYTHM SIDE





**ST-7205** 

1. DO YOU WANNA DANCE (B. Freeman)

2. LOLLIPOP (J. Dixon-B. Ross)

3. SCHOOL DAYS (C. Berry)

4. LITTLE STAR (Venosa-Picone

5. COME GO WITH ME (C. E. Quick)

 SUMMERTIME BLUES (E. Cochran-J. Capehart)

LIBERTY RECORDS, INC.

4

LOS ANGELES 28, CALIF.

...visual sound

### STEREO HITS OF

THE ROCKIN' FIFTIES

BOBBY VEE

BALLAD SIDE





LST-7205

1. HAPPY BIRTHDAY BABY

2. LAVENDER BLUE (Morey-Daniel)

3. DONNA (R. Valens)

4. EARTH ANGEL
(J. Belvin)

5. WISDOM OF A FOOL
(Alfred-Silver)

6. SIXTEEN CANDLES
(L. Dixon-A. R. Khent)

LIBERTY RECORDS, INC

2

### VERNE

High Fidelity

JOHNNY ALBINO Y SU TRIO SAN JUAN ALVARADO-OLA-JOHNNY

Coleccionista Grabación Original Alta Fidelidad



VLP 104 Lado A 331/<sub>3</sub> R.P.M

hand I: ESPINITA (Nico Jimenez)

Band 2. NATURALMENTE (Johnny Albino)

Band 3: AMOR, QUE MALO ERES (Luis Marquetti)

Band 4: LOS DOS (Simon Lan).

Band 5: CAPRICHOSA (A. Rodriguez)

Band 6: CARINITO (S. Alvarado)

### VERNE

High Fidelity

JOHNNY ALBINO Y SU TRIO SAN JUAN ALVARADO-OLA-JOHNNY

Coleccionista Grabacion Original Alta Fidelidad



VLP 04 Lado B 331/3 R/P.M

Band 1: NO (E. Alvarado)

Band 2: QUE CAMINAO (E. Alvarado)

Band 3: COMO ME BESABAS TU (E. Brito)

Band 5: PURO ENGANO (R. Hernandez)

Band 6: CORAZON NEGRO (Jose M. Mateo)

## RECORD

#### SPECIAL PROGRAMMER

**Selections From** 1966 August Releases

1. I REMEMBER YOU (2:03) (Slim Whitman) ("A Travelin' Man" - LP-9313)

2. BE NICE TO EVERYBODY (1:50) (Buddy Cagle) ("The Way You Like It" - LP-9318)





MM-428-A

## AUDITION

3. MEMPHIS (2:35) (Johnny Rivers) ("Johnny Rivers' Golden Hits" - LP-9324) 4. VOLARE (2:54)

(Tony Terran) ("The Song's Been Sung" - LP-9317)

5. THESE BOOTS ARE MADE FOR WALKIN' (2:35)(Jimmy McCracklin) ("The New Soul Of

From "Doctor, MY LOVE (Lara's Theme (Franck Pource)) ("Somewhere, My Love" - LP-9326)

9 Olvision Of Liberty Records, INC., Los Angeles, Chief

## RECORD

#### SPECIAL PROGRAMMER

Selections From 1966 August Releases

1. YOU YOU YOU (2:30)(Mel Carter) ("Easy Listening" - LP-9319)





MM-428-B

## AUDITION

- 2. SEUL SUR SON ETOILE (2:01) (Franck Pourcel) ("Somewhere, My Love" - LP-9326)
- 3. JUST LET ME CRY (2:38) (Jimmy McCracklin) ("The New Soul Of Jimmy McCracklin -LP-9316)
- 4. DON'T ANSWER ME (Ti Vedo Uscire) (2:55) (Tony Terran) ("The Song's Been Sung" - LP-9317)

6. ALFIE (2:48)
(Cher) ("Cher" - LP-9320)

6. ALFIE (2:48)
(Cher) ("Cher" - LP-9320)

ADIVISION OF LIBERTY RECORDS. INC., LOS ANGELES, CHIPORTH



Produced by: S. Charles for Two Tough Productions Recorded & Mixed by Dr. Marshall at: Anchor Recording

PRODUCTIONS, INC. ®

**45 RPM** 

Distributed By: Two Tough Productions. Washington D.C. (301) 681-3463 Riddim by: Sly, Robbie & Chris Mastered by: Paul Shields At V.P. Records

SHOT MEK BLOOD RUN
(T. Williams)

GENERAL T.K.

GENERAL T.K.

Unauthorized duplication is a violation of applicable and application of applic



12T - 117B

Produced by: S. Charles for Two Tough Productions Recorded & Mixed by Dr. Marshall at: Anchor Recording

PRODUCTIONS, INC. ®

Distributed By: Two Tough Productions. Washington D.C. (301) 681-3463 Riddim by: Sty. Robbie & Chris Mastered by: Paul Shields

At V.P. Records

VERSION
TWO TOUGH CREW

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### BUCKSHOT REGORDS

C & P 1998 BUCKSHOT RECORDS, LTD.

THIS SIDE

1. "THE SAGA" (Street Mix)

33<sup>1</sup>/3 RPM STEREO SIDE A (ASCAP/BMI)

OTHER SIDE

1. "WHATCHA GONNA DO"

(L.P. Mix)

RE 2. "IT'S ALRIGHT" (Instrumental) (Acapella)

(Dirty Mix) (Acapella)

(Instrumental)

BST - 2263A

THIS SIDE

THE SIDE

### CK5H0

BST - 2263B
OTHER SIDE
OTHER OF THE RECORDED THE RECORDED

# PHILJAM PRODUCTIONS

PJ 00291 SIDE A



STEREO 45 RPM

## SEVAN CAMPBELL 1. I WISH (4:44) 2. I WISH (TV MIX) (4:42)

Written By S. Campbell
Produced By Duprex Snape
Published By JamPhil Publishing (BMI)
Arranged By Tony Barclay
Back-up Vocals By Evetth Lathilleurie & Rosanne Jones
Dist. By: Philjam Productions
4247 Lancaster Avenue
Philadelphia, PA 19104
(215) 387-5833
(215) 387-5833

## **PHILJAM PRODUCTIONS**

PJ 00291 SIDE B



**STEREO 45 RPM** 

## SEVAN CAMPBELL 1. I WISH (DUB MIX) (4:44)

Written By S. Campbell Produced & Arranged By Duprex Snape Published By JamPhil Publishing (BMI) Arranged By Tony Barclay Back-up Vocals By Evetth Lathilleurie & Rosanne Jones Dist. By: PhilJam Productions

4247 Lancaster Avenue Philadelphia, PA 19104 Philadelphia, PA 19104 (215) 387-5833 (215) 387-5833 (215) 387-5833

#### EAST COAST RECORDS

Published by Rogers Ave. Music, Inc.

Produced & Arranged by AIDAN JONES

Mixed by: Bulby at

Mixing Lau

(P)(C) 1996 SIDE A

**ECR-044** 

AL A SWEAT ME

(CARLTON GRANT)

#### Distribution:

East Coast Records (718) 284-59 39 (718) 284-0187 (718) 284-5763 Fax V. P. Records (718) 291-7058 (718) 658-3573 Fax

Spragga Benz

UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

EAST COAST RECORDS

6 07578-0044-18

Produced & Arranged by AIDAN JONES

Mixed by: Bulby at

Mixing Lab (P) (C) 1996

> SIDE B ECR-044

Buy/Sell Records/Cd's TOMSMUSICTRADE.COM

Published by Rogers Ave. Music, Inc.

Distribution: Coast Records

284-59 39 284-0187 (718) 284-5763 Fax

V. P. Records (718) 291-7058

(718) 658-3573 Fax

YOU'LL NEVER FIND

(M.HALL)

Lady Saw

UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS



HIPPIE CULTURE

"A BETTER PLACE FOR LOVE"

33 1/3 RPM CS - 2012 AS SIDE 1





9054 - 12012 -

1. THE VIBE TRIBE U.K. MIX 2. 4 A.N. RADIO MIX

6:38 3:49

(D. FERRER, M. MIGUEL, X. ABEY RATNE) PRODUCED BY DENNIS FERRER AND MIKE MIGUEL./RECORDED AT DARKWOLF STUDIOS, UNION CITY N.J./ALL TRACKS MIXED AT SOUNDTRACK, N.Y. N.Y./BACKGROUND VOCALS BY: SOPHIA RAMOS & XAN./THANKS TO: JENNIFER, TINA, MATTHEW KLETTER.

C. CURRAN, G. COHEN, BRIAN HUSBAND (SORRY ABOUT THE LAST ONE), CANDY SAND DISTRIBUTED BY MICHAE RECORDS (I OWE YOU ONE), SOPHIA RAMOS, BOB (HEEEELLPP!), NO MYSTERY STUDIO. N.Y. (THANX MANNY!), PEACE, LOVE, AND TRANQUILITY./WE'RE OUTTA

HERE!/PUBLISHED BY: MICMAC ENTERTAINMENT MUSIC. CLAUSTRAPHOBIC MUSIC, DOVE MIX MUSIC, BIG

BOTTOM MUSIC (ASCAP)

166 FIFTH AVERTUE HEN TORK



## HIPPIE CULTURE "A BETTER PLACE FOR LOVE"

33 1/3 RPM CS - 2012 BS SIDE 2





- 1. ORIGINAL MIX
- 2. THE TRANQUILITY MIX

3:58 4:02

(D. FERRER, M. MIGUEL, X. ABEY RATNE) PRODUCED BY DENNIS FERRER AND MIKE MIGUEL/CO-PRODUCED AND ENGINEERED BY BASSY BOB BROCKMAN/RECORDED AT CLAUSTRAPHORIC STUDIOS, BRONX N.Y. (ALL TRACKS MIXED AT SOUNDTRACK, N.Y. N.Y./BACKGROUND VOCALS BY SOPHIA RAMOS 166 FIFTH AVENUE NEW TOOK & XAN, THANKS TO: JENNIFER, TINA, MATTHEW KLETTER, C. CURRAN, G. COHEN. BRIAN HUSBAND (SORRY ABOUT THE LAST ONE!), CANDY (I OWE YOU ONE). AND DIETRIBUTED BY MIRMAG RECORDS SOPHIA RAMOS, BOB (HEEEELLPP!), NO MYSTERY STUDIO, N.Y. (THANX MANNY!), PEACE, LOVE, AND TRANQUILITY./WE'RE OUTTA HERE! PUBLISHED BY: MICMAC ENTERTAINMENT MUSIC.

CLAUSTRAPHOBIC MUSIC, DOVE MIX MUSIC, BIG BOTTOM MUSIC (ASCAP)



SIDE A ECC-002

Produced & Arranged by AIDAN JONES

Distribution: East Coast Connection (718) 284-5763 Fax: (718) 284-5939

#### PRESSURE EVERYTHING

(Christopher Harrison)





SIDE B ECC-002

Produced & Arranged by AIDAN JONES

BABYLON

( A. Perry)

Turbo Belly

Distribution: East Coast Connection (718) 284-5763 Fax: (718) 284-5939



SIDE A ECC-001

Produced & Arranged by AIDAN JONES

Distribution: East Coast Connection (718) 284-5763 Fax: (718) 284-5939

#### NO BACK FROM WAR

(Christopher Harrison)

Simpleton



SIDE B ECC-001

Produced & Arranged by AIDAN JONES

Distribution: East Coast Connection (718) 284-5763 Fax: (718) 284-5939

STRUGGLIN

(Marion Scott)

Valentino

- 1. ALICE COOPER: Titanic Overture (Bizarre Music, Inc.) BMI 1:09
- 2. CAPTAIN BEEFHEART & HIS MAGIC BAND: The Blimp (Beefheart Music) BMI 2:04
- 3. JUDY HENSKE & JERRY YESTER: St. Nicholas Hall (Third Story, Inc. & Barmpatomph Music. Inc.) BMI 3:35

PRO 368 (31.047RE1)



#### STEREO SIDE 1

- 4. TIM BUCKLEY: I Must Have Been Blind (Third Story Music, Inc.) BMI 3:40
- 5. WILD MAN FISCHER: Merry-Go-Round (Frank Zappa Music.
- Inc.) BMI 1:56 6. ALICE COOPER: Refrigerator Heaven (Bizarre Music, Inc.) BMI 2:17
- 7. TIM DAWE: Little Boy Blue (Bizarre Music, Inc./Third
- Story Music, Inc.) BM 2:15
- 8. LORD BUCKLEY: Governor Slugwell (Bizarre Music, Inc.) BMI 5:02



- 1. JEFF SIMMONS: Lucille Has Messed My Mind Up (Bizarre Music, Inc.)BMI 3:14
- 2. CAPTAIN BEEFHEART & HIS MAGIC BAND: Old Fart at Play (Beefheart Music)
- 3. THE MOTHERS OF INVENTION: Holiday in Berlin-Full Blown (Frank Zappa Music, Inc.) BMI 6:27

**PRO 368** (31,048RE1)



## **STEREO** SIDE 2

- 4. GIRLS TOGETHER OUTRAGEOUSLY: Do Me In Once and I'll Be Sad, Do Me In Twice and I'll Know Better (Bizarre Music, Inc.) BMI 2:19
- 5. FRANK ZAPPA: Willie the Pimp (Frank Zappa Music, Inc.) BMI 9:25



# 5ATRINEHA

Mixes by Jonothan Peters,

DJ Laurent Wolf and

The Magnetic Groove

ariala Marice

#### that side [1]

I. Sa Trincha Jonothan Peters Mix 5:04 Steve Eli/Javier De Galloy Ed. Warner Chapell/Bengal/Freedonia additional production and remix by Jonothan Peters

## this side [2] 1. Sa Trincha

Amazon Mix 6:52 Steve Eli/Javier De Galloy Ed. Warner Chapell/Bengal/Freedonia additional production and remix by DJ Laurent Wolf/Queen Paris

2. Sa Trincha
Berlin Mix 6:30
Steve Eli/Javier De Galloy
Ed. Warner Chapell/Bengal/Freedonia
additional production and remix by The Magnetic Groove-Paris





#### @ and @ 1998 BMC Music

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Sa Trincha



7 **"" 4321**5" 8588**1**" 2

74321-58588-1









SIDE B | Won't Let You

Written, Produced & Engineered by: Robert Ariganello, Peter Pennate & Mark Scaife Additional Engineering by: Vito Denardo Recorded at: X-Static "THE STUDIO" ©1999 X-Static Records Ltd. www.xstaticrecords.com

TEL: 905.264.2263

FAX: 905.264.6567



## **SAMSON** SEJOUR



GBA-03

Produced by: Todd Terry Promotional Use Only ©2004

> Side. A Vocal Radio

Inst.

## **SAMSON**SEJOUR



Produced by: Todd Terry Promotional Use Only ©2004

Side. B

Vocal Radio Inst.



## SECOND IMAGE

STEREO 331/3 RPM SIDE 1



FALL IN LOVE — 6:17
(Roy Carter)

Produced by Roy Carter for Lovelite Enterprises Ltd.
Blackwood Music, Inc. (BMI)

1982 Polydor Ltd. (U.K.)

Produced by Roy Carter for Lovelite Enterprises Ltd.
Blackwood Music, Inc. (BMI)



## SECOND IMAGE

STEREO 331/3 RPM SIDE 2



PD-D-522

CAN'T KEEP HOLDIN' ON - 4:30 (Grant)

INC 1810 SEVENTH WENTERHEN TORT AND ERED & MARKETED BY POLYGRAM RECORDS Produced by Roy Carter for Lovelite Enterprises Ltd. Solid Music Ltd./RSM Music Ltd. (PRS)

<sup>®</sup> 1982 Polydor Ltd. (U.K.)



## ! AY ... QUE RICO AMOR! CARLOS ARGENTINO

ALS--3090



Cara A 33 1/3 F., P. M.

- 1. MARINERO, MARINERO (C. Veloso)
- 2. HAVA NAGUILAH ( A. Gamse )
- 3. ASI, ASI MAMACITA ( L. Macedo C. Argentino )
- 4. VEN A MI (Ch. Aznavour)
- 5. LO QUE EL PUEBLO QUIERE ( C. Argentino

Ch. Navarro)

6. MOSAICO MERECUMBE: ! AY QUE RICO AMOR (P. Galan) DALE, DALE, DALE (D.R.) AY! COSITA LINDA (P. Galan)

ES UNA GRABACION I E M P S A - PERU



## ! AY ... QUE RICO AMOR! CARLOS ARGENTINO

ALS-3090



CARA-B

33 1/3 Ft. P. M.

- 1. TE DIGO AHORITA (Don Jose)
- 2. AMAR AMANDO (H. Guarany)
- 3. QUIERO QUE ME BESES ('P. Nole Amengual)
- '4. ROSITA (C. Argentino T. Harrison)
- 5. ENTRE LUZ Y SOMBRA (C. Argentino H. Rodas
- MOSAICO GUARACHAS:
   AVE MARIA LOLA (S. Siaba)
   LA FAMILIA (J. Curbelo)
   LAS MUCHACHAS (B. Frometa)

ES UNA GRABACION I E M P S A - PERU



RECORDING FIRST PUBLISHED 1961

(a) Dorsey Bros. Music (b) M.C.P.S.

LSLI.JMA

LTZ-K.15225

## SISTER SALVATION

2. (b) CONVERSATION THE

3. (a) A LITTLE NIGHT MUSIC
(Hampton)

THE SLIDE HAMPTON
OCTET

OCTET

PLEAFCORDED WORK RESERVED - UNAUTHORISED PUBLIC PERFORMANCE PRINTERS.



## Future Hall of Famer

Instrumental

Album

Kevre' Entertainment (972) 255-1508



## AC LEAGUE Sunrize Clean

Instrumental

Album

Kevre' Entertainment (972) 255-1508

## **FOLKWAYS** Records

AND SERVICE CORP., 701 SEVENTH AVE., N.Y.C.

Long Playing Non-Brunkable Miles Grouve 33 Vs RPM © 1963 fallways Recards & Service Corp.

#### THE ROAN STALLION

by Robinson Jeffers

read by MARIAN SELDES

SIDE I



FL9766 A

Port |

Foel's Theater Series, Vol. 1.
Produced by Scotti D'Arriv

## **FOLKWAYS Records**

AND SERVICE CORP., 701 SEVENTH AVE., N.Y.C.

Long Playing Mon-Breakable Micro Greeve 23 Va RPM
© 1963 Folkways Resords & Service Corp.

#### THE ROAN STALLION

by Robinson Jeffers

read by MARIAN SELDES

SIDE II



FL9766B

David II

Poet's Theater Series, Vol. I Produced by Scotti D'Arcy







## MORE THAN PHYSICAL BANANARAMA

129-EXT. MIX

## A NEW DAY THE SALEM FOUR

Bryan Foster Paul Keisling Cal Yngve Jack Berg Lois Johnson

29581 Side 1



33 1/3 Stereo

- 1. Spring of Living Water
- 2. Joyfully I'll Travel On
- 3. Precious Lord
- 4. In His Care O
- 5. I'm Redeemed
- 6. Soon Ah Will Be Done
- 7. Heaven Came Down
- 8. Heaven Heaven

Hills Sound Service Worcester, Mass.

## A NEW DAY THE SALEM FOUR

Bryan Foster Paul Keisling Cal Yngve Jack Berg Lois Johnson

## 29582 Side 2



33 1/3 Stereo

- 1. Honey Little Lize
- 2. Kentucky Babe
- 3. Seventy-Six Trombones
- 4. A' Rovin'
- 5. Calypso Noel
- 6. Peace Like a River
- 7. There is More to Life
- 8. Swing Down Sweet Chariot
- 9. A New Day

Hills Sound Service Worcester, Mass.

## WHERE GLORY BEGAN

Esther Lee of Palm Springs

1. FLOATSOME DRIFTWOOD
2. SHE SAID GOODBYE

SIDE 1 42769



331/3

- 3. DUST ON YOUR PICTURE FRAME
  - 4. MATERIALISTIC MAN
    - 5. I KNOW IT'S LOVE
    - 6. HIS CRIMSON BLOOD
    - 7. THE JOY CAME DOWN

ASCAP © P 1975 Esther Lee of Palm Springs

## WHERE GLORY BEGAN

Esther Lee of Palm Springs

1. OH GLORY HALLELUJAH
2. JESUS IS THE CHRIST

SIDE 2 42769



331/3

- 3. YOUR RUGGED CROSS
- 4. JESUS OF BLUE GALILEE
  - 5. THE KING IS COME
  - 6. GO INTO THE WORLD

ASCAP © P 1975 Esther Lee of Palm Springs



STEREO 45 RPM



SOHOT 47

SOHOT 47A

## SOHOT 47A

## 1985 Record Shack
Records

## HOLIDAY-IN (Marbella Mix)

## (Geoff Deane)

## GEOFF DEANE AND THE

## TROPICAL FISH

Arranger: Geoff Deane Producer: Geoff Deane

Co-Producer: Laurie Wisefield Engineer: Jim 'Jellybrain' Preen

CBS Songs Ltd.

This is a Record Shack production in conjunction with Geoff Deane

## Marked and distributed by Precision Records and Tapes Ltd.

## Production of the Processing Public Pears of the Pear

#### STEREO **45 RPM**



#### SOHOT 47

SOHOT 47B

## POOLITE TROPICAL FISH

Arranger: Geoff Deane Producer: Geoff Deane

Co-Producer: Laurie Wissefield Engineer: Jim 'Jellybrain' Preen

CBS Songs Ltd.

This is a Record Shack production in conjunction with Geoff Deane

Markete and distributed by Precision Records and Tapes Ltd.

\*\*Tapping Transport of the Arranger of











SUPER TRAMP (ARIES)

## Life 118



#### STEREO



- 1 Your poppa don't mind
- 2 Travelled
- 3 Rosid had everything planned
- 4 Remember
- 5 Forever

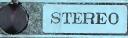






SUPER TRAMP (ARIES)

Life 148



- 1 Potter
- 2 Coming home to see you
- 3 Times have changed
- 4 Friend in need
- 5 Aries



#### Life 147



#### STEREO



- 1 Wicked messenger
- 2 Devotion
- 3 Shake shudder shiver
- 4 Stone
- 5 Around the plynth



SMALL FACES

## Life 147



## STEREO



- 1 Flying
- 2 Pineapple and the monkey
- 3 Nobody knows
- 4 Looking out the window
- 5 Three button hand me down



# RONNIE PROPHET "LIVE" at the CAROUSEL CLUB in Printer's Alley Nashville, Tennessee

331/3 RPM STEREO (PRP-38691)



Side One Comedy Series 999-A

- 1. INTRO
- 2. AUDIENCE INTERVIEW
- 3. JONES THE GUARD
- 4. GRAND OLE OPRY
- 5. POST TIME
- 6. ONE LINERS
- 7. HAROLD THE HORNY TOAD

1227 Saxon Drive Nashville, Tenn. 37215



# RONNIE PROPHET "LIVE" at the CAROUSEL CLUB in Printer's Alley Nashville, Tennessee

331/3 RPM STEREO (PRP-38692)



Side Two
Comedy Series
999-B

- 1. POUR IT OVER ME GRAVE
- 2. POST TIME
- 3. B.C.
- 4. TUCKER P. FUDPUCKER
- 5. A NINE IRON
- 6. REQUEST TIME
- 7. PEANUT BUTTER AND A DONKEY
- 8. THREE WACS
- 9. SPOONERISMS

1227 Saxon Drive Nashville, Tenn. 37215



## THE WARNING

(W. Gardiner, E. Maduro)

**INNER MIX 8:06** 

2 COPY MIX 3:50

**ACAPELLA:53** 

Produced, Arranged & Mixed by: Wayne Gardiner & Eddie Satin STATUTION OF THE PRODUCES OF WAYNE GARdiner & Eddle Satin Executive Producer: G. Pizzaro

Vocals by: Eddie Satin/Keyboard Solo by: David Benus Engineer: David "DB" Benus Recorded at Tatiana Studios, Newark, N.J.

⊗ 1990 Strictly Rhythm Records, Inc.

RECORDS INC., 1650 Broadway, Suite 312.



331/3 RPM

(ASCAP), Case Logic Music (BMI) & Sharde's Music (BMI)

#### LOGIC THE FINAL FRONTIER

(W. Gardiner, E. Maduro) ACOUSTIC MIX 8:21

THE GROOVE 6:53

Produced, Arranged & Mixed by: Wayne Gardiner & Eddie Satin Executive Producer: G. Pizzaro

Vocals by: Wayne Gardiner/Keyboard Solo by: David Benus Engineer: David "DB" Benus Recorded at Tatiana Studios, Newark, N.J.

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\*\*Phytham Records Inc., 1650 Broadway, Suite 312, New York.\*\*

Pathé MAGIC

Recon

#### BLACKSTONE WORLD'S FOREMOST MAGICIAN

Music Interludes by GLENDA PARIS AND ORCHESTRA RADIO & TV BROADCASTS AUTHORIZED

PATHE 701

SIDE

- 1. STARS & STRIPES FOREVER MERENGUE
- (Sousa-Parker-Bradley) music 1:53 OMI A CARD MIRACLE
  - (Blackstone) 2:33 OMI
- A STAIRWAY TO THE MOON

- (Gaye-Raymond) music 2:25 ASCAP

  4. A TEN CARD SURPRISE
  (Blackstone) 3:05 0MI

  5. ABRACADABRA
  (music) 2:08 GEM ASCAP
  (music) 2:08 GEM ASCAP
  (Blackstone) 3:08 0MI

  5. ABRACADABRA
  (music) 2:08 0MI

  6. A MATHEMATICAL DISCOVERY
  (Blackstone) 3:08 0MI

  ATHEROPY

  ATHEROPY



Record

Music Interludes by GLENDA PARIS AND ORCHESTRA RADIO & TV/BROADCASTS AUTHORIZED

PATHE 701



SIDE 2

- MARIMBA MERENGUE (Parker). - music - 2:07
- A COIN TWISTER (Blackstone) · 3:08 · OMI
- 3. MY WÎLD IRISH ROSE
- (Olcott) music 2:20 0MI

  4. A MATTER OF FIGURES
  (Blackstone) 3:05 0MI

  5. HOCUS POCUS
  (music) 2:10 GEM ASCAP
  (Music) 2:10 GEM ASCAP
  (Blackstone) 3:08 0MI

  LONG 33 1/3 PLAY

  \*\*FECORDS LTD., 245 W. 551h

  STREET

VOL#1

# UNRULY RECORDS

THROW BACK'Svol#1

WWW.CLUBKINGSOUTLET.COM

URTB 01 33 1/3 STEREO



CLUB KINGS OUTLET 2336 E MONUMENT ST. BALTIMORE MD 21205



BIG GIRL DJ BOOMAN

ROLL THAT SHIT

JUNGLE JOINT

DJ TECHNICS

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THROW BACK'S VOL#1

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#### INDEPENDENCE DJ SCOOTY B

BLOW (RMX)

DJ SCOOTY B

FRIDAY NIGHT BONUS

SCOOTY B AND SEAN CEASER

DISTRIBUTED BY LIAISON

SIDE B

## BLAZEONE RECORDS PRESENTS

## DJ JONNY BLAZE

Vol. 1 Side A B1R-0001



All tracks E.Q. at Blazeone Studio's
All tracks Produced by
DJ Jonny Blaze
at Blazeone Studio's
# 1 Producer Jonny Blaze

1. It's Time 2. M1 3. Cotton 2003

For Booking Info Call: 410 - 274 8102 ask for DJ Jonny Blaze

## BLAZEONE RECORDS PRESENTS

## DJ JONNY BLAZE

Vol. 1
Side B
B1R-0001



All tracks E.Q. at Blazeone Studio's
All tracks Produced by
DJ Jonny Blaze
at Blazeone Studio's
# 1 Producer Jonny Blaze

- Horns in Your Face
   Spongey Yo
  - 2. Spongey to
  - 3. Hard Knock

For Booking Info Call: 410 - 274 8102 ask for DJ Jonny Blaze

# ichard **F Can't Stop Loving You**

Written and Produced by Marshall Jefferson

AM050065



PARTE I



LP-33-RPM

VOLVIO LA NOCHE JAIME ALDEASECA



PARTE II



LP-33-RPM

VOLVIO LA NOCHE JAIME ALDEASECA





**SIDE 1** TIME: 21:54 WRLP0001-1



STEREO 331/3 RPM WRLP 1001

# THE FIRST 65 YEARS: A RETROSPECTIVE IN SOUND.

Narrated by JOHN A. GAMBLING

- 1. WOR Beginnings
- 2. Radio's Superheros
  - 3. Newsmakers

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**SIDE 2** TIME: 21:49 WRLP0001-1



STEREO 331/3 RPM WRLP 1002

# THE FIRST 65 YEARS: A RETROSPECTIVE IN SOUND.

#### Narrated by JOHN A. GAMBLING

- 1. WOR Broadcast Families
- 2. Famous WOR Personalities and Shows

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**SIDE 3** TIME: 22:00 **WRLP0001-2** 



STEREO 331/3 RPM WRLP 1003

## THE FIRST 65 YEARS: A RETROSPECTIVE IN SOUND.

- 1. REFLECTIONS—Hosted by Joan Hamburg and Sherrye Henry
- 2. WORLD WAR II—Narrated by Lester Smith

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**SIDE 4** TIME: 22:00

WRLP0001-2



STEREO 331/3 RPM WRLP 1004

## THE FIRST 65 YEARS: A RETROSPECTIVE IN SOUND.

Narrated by JOHN R. GAMBLING

- 1. Entertainment and Music Shows of the Past
  - 2. Memorable News Events

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# CARAPAN RECORDS

STEREO



Side 1 CPN-2-A

## **SEX IN TEENS**

by: Dr. Stanley Z. Daniels, M.D.

OR TUMBLEWEED RECORDS INC., 1368 GILPIN ST., DENVER, COLORADO



STEREO



Side 2 CPN-2-B

## SEX IN TEENS

OIS THE BY TUMBLEWEE

by: Dr. Stanley Z. Daniels, M.D.







## Weekend of October 18, 1986 Hour 1 Side 1

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## Weekend of October 18, 1986 Hour 2 - Side 2

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## Weekend of October 18, 1986 Hour 1 Side 2

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## Weekend of October 18, 1986 Hour 3 Side 1

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Show #172







## Weekend of October 18, 1986 Hour 2 - Side 1

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## Weekend of October 18, 1986

Hour 3

Side 2

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## FICO SYBIL

SYBIL

## YOU SHOULD OF TOLD ME

1. LP VERSION 4:35 2. REMIX (SYBIL & TRÜ) 4:35

Side A 33 1/3 rpm

PRODUCED BY
TRÜ FOR FIRST CHOICE ENTERPRISES
EXEC PRODUCER
EMMANUEL PIERRE LOUIS AKA SUPREME.
WRITTEN BY: SYBIL
PUBLISHED BY
FC PUBLISHING (ASCAP)
PREMO PUBLISHING (BMI)
SYBILISM PUBLISHING (ASCAP)

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RPRISES 87-17 JAMAICA

1997

### FICO SYBIL

SYBIL

#### **BE ALRIGHT**

1. LP VERSION 5:58 2. INSTRUMENTAL 6:09

> Side B 33 1/3 rpm



PRODUCED BY TRU FOR FIRST CHOICE ENTERPRISES TRU FOR FIRST CHOICE ENTERPRISES

EXEC PRODUCER

EMMANUEL PIERRE LOUIS AKA SUPREME.
WRITTEN BY: SYBIL, TRU, T. CALDWELL

PUBLISHED BY

FC PUBLISHING (ASCAP)

PREMO PUBLISHING (BMI)

SYBILISM PUBLISHING (ASCAP)

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ANE. W

1997

# RODRIGO BASTIDAS







### Lado A

33 RPM LP-321 ©®1992

VEGONZ PRODUCTIONS, INC.

DIVORCIO GUAYABO DE AMOR CAPITAL DE LA ESPERANZA TIEMPO Y DISTANCIA

# RODRIGO BASTIDAS





### Lado B

33 RPM LP-321 ©® 1992 VEGONZ PRODUCTIONS, INC.

YO SOY EL GATO ALQUIMIA MI LINDA MUJER

# SHARP SHARP

xecutive Producer ony Gayle

roducer/Arranger BUNNY COWAN

SIDE A



Distributed by:

V. P. RECORDS 1703 Jamaica Ave., Queens, N.Y. 11432 U.S.A. Tel: (718) 291-7058

Made in Jamaica

MI LOVE MI GIRL BAD

(M. May & L. Vandross)

Flourgan & Sanchez

Cop Ving of this record is strictive prointing.

# SHARP

Executive Producer Tony Gayle

Producer/Arranger **BUNNY COWAN** 

SIDE B

Distributed by: V. P. RECORDS 1703 Jamaica Ave., Queens, N.Y. 11432 U.S.A. Tel: (718) 291-7058

Made in Jamaica

VERSION
FIRE FOUSE CREW

COD VING OF this record is strictly prolitories

PARA EL DESAKKULLO DE LA DANTAR DOPULAR DONON MC-0722



1.- CIELITO LINDO Trio los Huastecos de Hidalgo 2.- LA AZUCENA Trio los Huastecos de Hidalgo 3.- EL GALLO Trio los Huastecos del Panuco Veracruz 4.- LA HUAZANGA Trio los Huastecos del Panuco Veracruz 5.- LA ROSITA Trio los Huastecos del Panuco Veracruz 6.- EL CABALLITO Trio los Huastecos

del Panuco Veracruz





1.- EL LLORAR Cuco Calderón v sus Huastecos 2.- EL FANDANGUITO Cuco Calderón y sus Huastecos 3.- EL CAIMAN Los Huastecos de Hidalgo 4.- EL HUERFANITO - LOS PANADEROS Cuco Calderón y sus Huastecos

5.- LA LLORONA Los Huastecos del Panuco Veracruz 6.- LA MALAGUEÑA

Los Huastecos de Hidalgo







# Penthouse

Produced by D. Germain

Not for Resale



6

Distributed by PENTHOUSE MUSIC 16155 S.W. 117th AVENUE B-22 MMAMI, FL. 33157 Tel.: (305) 378-2407/ (305) 378-2407 Fax: (305) 378-2408 Pub.: DALEGRO MUSIC

### APPLE OF MY EYE

(C. Laing)

LT. STITCHIE

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### Penthouse

RECORDS

Produced by D. Germain





SIDE B PHL-109

Distributed by PENTHOUSE MUSIC 16155 S.W. 117th AVENUE B-22

MIAMI, FL. 33157 Tel.: (305) 378-2407 / (305) 378-6770 Fax: (305) 378-2408 Pub.: DALEGRO MUSIC BMI

**VERSION** 

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### MCA RECORDS

#### **LENNY WILLIAMS**

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L33-1742 MCA 2767



33 1/3 RPM

### FREEFALL (Into Love) (L. Williams-P. Jackson, Jr.-J. Wieder)

From the MCA LP, MCA-5253 "Taking Chances" PRODUCED BY LENNY WILLIAMS & SANDY NEWMAN For The Lenny Williams Prod. Co., Inc. ARRANGED & CONDUCTED BY GENE PAGE

ARRANGED & CONDUCTED BY GENE PAGE
Mixed by Bob Hughes
Edit Consultant: Ralph Hope
Len-Lon Music Pub., Co./
Fat Jack The Second Music/
Stay Attured Music 4:48 BMI

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RECORDS, INC.

\*\*MCA RECORDS, INC., 100 UNIVERSAL PLAZA.JUNIVERSAL PLA

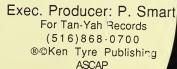


DON CARTOON
PROBLEM

Producer: Howie Walker



SIDE AA TY-056



**PRESSURE** 

GALAXY P

VERSION



#### MHT-044 SIDE A

Produced by:
Mad People
Published by:
Madhouse Music



Distributed by: PENTHOUSE MUSIC 16155 S.W. 117th Ave., B-22 Miami, Fl. 33177

Tel.: (305) 378-2407-Nat'l. (800) 473-6770 Fax: (305) 378-2408

(Dave Kelly)
FRISCO KID

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#### **MHT-044** SIDE B

Produced by: Mad People Published by: Madhouse Music

Distributed by: PENTHOUSE MUSIC 16155 S.W. 117th Ave., B-22 Miami, Fl. 33177 Tel.: (305) 378-2407-Nat'l. (800) 473-6770 Fax: (305) 378-2408

#### **GHETTO NEWS**

(Dave Kelly)

KEZI

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### **NOW CITY**

NC-5305



Side A

### NORTH KOCK IT BACK

Dirty Radio Inst.

### **NOW CITY**

NC-5305



Side B

### **NOT READY**

Dirty Radio Inst. 200 GRAM

CLASSIC RECORDS

## QUIEX SV-P

SUPER VINYL PROFILE







Produced & Arranged by: EVERTON JAMES



DISCO 45

Co-Ordinated by: CHESTER MARITIN All Rights Reserved

SIDE A. EM - 02

IT'S THE SAME FIRST BLOOD (E. DIXON)

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Produced a Arranged by: EVEPTON JAMES

DISCO 45

Co-Ordinated by: CHESTER MARTIN All Rights Reserved

S!DE EM - 02

VERSION

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# CHPAU

Prod. by: FIRE HOUSE CREW VPRD-5434-A



Jamaica, N.Y. 11435 Tel: (718) 291-7058 Fax: (718) 658-3573 IN FLORIDA 5893 S.W. 21st. Street,

W. Hollywood, Fl. 33023 Tel: (305) 966-4744



Beenie Man

Beenie Man

Beenie Man

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Prod. by: FIRE HOUSE CREW VPRD-5434-AA

#### uted By RECORDS

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NO EASY MONEY

Jack Radic/ Fragga Ranks

Jack Radic/ Fragga Ranks

Opyright testure.



AND THE CARIBBEAN PLAYBOYS

LP 1991 A **45 RPM** 

**STEREO** Time 6:00

LAMBADA LOCOMOTION P. Hunt, R. Wilson

PRINCE PIERRE

Arr. P. Hunt. R. Wilson - Damage

Producer: P. Hunt

Dist. Body-Love Records

407 Winthrop Street, Brooklyn, NY 11203

718-773-1582

Paradise Records – St. Maarten-St. Martin N.A.

011-5995-45366

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#### **Prince Pierre**

AND THE CARIBBEAN PLAYBOYS

LP 1991 B **45 RPM** 



#### **GUAVABERRY** Prince Pierre

Arr. P. Hunt, R. Wilson, Simpson

Producer: P. Hunt
Dist. Body-Love Records
407 Winthrop Street, Brooklyn, NY 11203
718-773-1582
Paradise Records – St. Maarten-St. Martin N.A.
011-5995-45366
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# DISCIPLES

Distributed by: V.P. RECORDS 170-21 Jamaica Avenue Jamaica, N.Y. (718) 291-7058



Prod. & Arr. by Winston Smith Sandy Bay P.O. Hanover, Jamaica, W.I.

> SIDE A **RCA 003**

WHAT'S YOUR SIGN GIRL (Adapted)

KING

**SCOCSHA** 

Robert Alcock

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> SIDE В **RCA 003**

VERSION

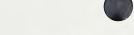
Robert Alcock

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# Just Banging Music Records

A SIDE



# LUMINOUS FLUX "ILL"

feat. Jay Z, Beanie Man, Xzibit and Super Cat

1. RADIO VERSION (3:33)

2. CLUB VERSION (4:32)

Produced by KB Weal for The MERX

Streetradio@aol.com

promo Only - Not For Sale

# Just Banging Music Records

**B SIDE** 



# LUMINOUS FLUX "ILL"

feat. Jay Z, Beanie Man, Xzibit and Super Cat

1. INSTRUMENTAL (3:31)

2. ALBUM VERSION (3:34)

Produced by KB Weal for The MERX

PStreetradio@aol.com



Produced by H. Wright & P. Chin



Side A JLT. 004 Pub:By JAH LIFE MUSIC

POLICE IN JAMAICA (PETER METRO)

928 Utica Ave. Brooklyn, N.Y. 11203
(718) 469-4800

Perved unouthorized dupication.







Side B JLT. 004 Pub:By JAH LIFE MUSIC

Produced by
H. Wright
& P. Chin

VERSION
(PETER METRO)
PETER METRO

Dist. By: JAH LIFE INT. RECORDS
928 Utica Ave. Brooklyn, N.Y. 11203
(718) 469-4800

# ENIDES

#### GOLD DISC RECORDS

Dist. By: V.P. Records 170-21 Jamaica Ave. Jamaica, N.Y. 11432 TEL: (718) 291-7058



(C)(P) 1991 VPRD-821-A Produced By SOLJIE

### WHAT ABOUT ME

JACK RADICS

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#### GOLD DISC RECORDS

Dist. By: V.P. Records 170-21 Jamaica Ave. Jamaica, N.Y. 11432 TEL: (718) 291-7058



(C)(P) 1991 VPRD-821-AA Produced By SOLJIE

#### SILKEY SAXS

DEAN FRAZER

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Prod. by: **Bunny Gemini Dehsimmon Publishing** 

**VPRD 5849 A** 

JULIE ON MY MIND

(Adapted)

Sanchez

Sanchez

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Sanchez



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5893 S.W. 21st. Street. W. Hollywood, Fl. 33023 Tel: (305) 966-4744

# I AM GOING DOWN (Adapted) Singing Melody Singing Melody





**Black Souls Entertainment** 

## Survival

Side 🐴



VSEOO1 33.3 RPM STEREO

1. - Soldier To Soul (Radio)

Feat. Fiend & Taffy

2. - Survival (Radio)

Feat. Mystikal

end

© © 1998 Black Souls Entertainment P.O. Box 15289 New Orleans, LA 70175 (504) 899-8389 Fax (504) 945-4132 **Black Souls Entertainment** 

## Survival

side B

VSE001 33.3 RPM STEREO

- 1. Soldier To Soul Inst.
- 2. Survival Inst
- 3. Holla Inst.

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P.O. Box 15289

New Orleans, LA 70175

(504) 899-8389

Fax (504) 945-4132



## E M I

SPRO 04452 243218A 243218

#### **NEVER TOO FAR**

- 1. SINGLE VERSION (4:08)
- 2. ALBUM VERSION (5:19)

(Diane Louie)

Duncanne Hille Publishing/BMI

Produced by George Duke for George Duke Enterprises, Inc.

From The Forthcoming Album "NEVER TOO FAR" (E1-92401)

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NOT FOR SALE

331/3 RPM



## EMI

SPRO 04452 242132A

#### **BETTER DAYS**

1. REMIX (4:25) (Dianne Reeves/T. Lorrich) Wild Honey Publishing/ Sagacious Music - ASCAP

Produced by George Duke for George Duke Enterprises, Inc.

From The Album
'DIANNE REEVES' (E1-46906)

@ @ 1989 EMI-USA

NOT FOR SALE

331/3 RPM MIC 11193



Bell 9003 (9003 SA BW)



SIDE 1 33 1/3 R.P.M.

Original Broadway Cast

### "THE MAGIC SHOW"

- 1. UP TO HIS OLD TRUCKS (4:59)
- 2. SOLID SILVER PLATFORM SHOES (3:05)
- 3. LION TAMER (3:52)
- 4. STYLE (3:50)

5. TWO'S COMPANY (3:02)

Produced by Phil Ramone and Stephen Schwartz

PECORDS 4 Division of Columbia Pictures Industries Industries



Bell 9003 (9003 SB BW)



SIDE 2 33 1/3 R.P.M.

Original Broadway Cast

### "THE MAGIC SHOW"

- 1. CHARMIN'S LAMENT (4:28)
  2. THE GOLDFARB VARIATIONS (1:40)
- 3. WEST END AVENUE (4:12)
  - 4. SWEET, SWEET, SWEET (4:34)

S. BEFORE YOUR VERY EYES (2:33)

6. FINALE (1:30)

Produced by Phil Ramone and Stephen Schwartz

PECORDS A Division of Columbia Pictures Industries inc. 1



THE SOUL OF SHIRLEY CAESAR

SIDEA STEREO

TLP 7085 (SLT-01257)

- 1. RAPTURE (2:52)
- 2. YOU MAY NOT BELIEVE IT (2:59)
- 3. THE LAST DAYS (3:49)
- 4. HE HEARD MY CRY (3:50)
- THE BRIDE OF JESUS (3:08)

P THE BRIDE OF JESUS (3:08)

5. THE BRIDE OF JESUS (3:08)



THE SOUL OF SHIRLEY CAESAR

SIDE B STEREO

TLP-7085 (SLT-01258)

- 1. HE NEVER SLEEPS (2:19)
- 2. I WON'T BE BACK NO MORE (4:55)
- 3. I GAVE MY ALL TO THE LORD (1:57)
- 4. PACKING AND GETTING READY TO GO (2:58)

5. AT THE CROSS (3:08)

5. AT THE CROSS (3:08)

NTERNATIONAL RECORDS, INC., RANNEY, MEN JERET OF



## LAND VOICE PRODUCTIONS CUSTOM RECORDS

## "THE YOUNG EAGLES" PETER, GEORGE, STEPHANIE LUCZKA

Passaic, New Jersey

STEREO 33 1/3 RPM



Side One 8062N2A

- 1. THROUGH THE WIDE FIELD D. Kotko
- 2. IT'S HARD TO LIVE V. Waskiw
- 3. THE WIND KEEPS BLOWING
  T. Shevchenko
- 4. A TAVERN IN THE FIELD
  Ukr. Folk Song
- 5. THE COSSACKS WHISTLED Cossack Song
- 6. THE LOVEABLE COSSACK Ukr. Folk Song
- 7. ME AND MY DARK COMPLEXION Carpathian Song

V. Waskiw, Director



#### LAND VOICE PRODUCTIONS CUSTOM RECORDS

# "THE YOUNG EAGLES" PETER, GEORGE, STEPHANIE LUCZKA Passaic, New Jersey

STEREO 33 1/3 RPM



Side Two 8062N2B

- 1. THE BROWN EYES CRYED Song of the UPA
- 2. THROUGH THE FIELDS A & S Maliuci
- 3. THROUGH THE VILLAGES V. Waskiw
- 4. Lt. "NEZLOMNYI" Lyrics by UPA Sgt.
  Music by "Yurchenko"
- 5. DARLING, GO AWAY Song of the UPA
- 6. THE COSSACK RODE TO WAR
  - Ukr. Folk Song
- 7. I JOINED THE INSURGENTS
  Lyrics & Music by "Kobzar"

V. Waskiw, Director



## ADOLFO WARE

A 33% Rpm





A1 Club Mix 6:10
A2 Nightmix \*\* 7:43

(C. Padovano) Voice of the Underground / Akom (ASCAP) • Produced by Costantino "Mixmaster" Padovano.

Recorded at Upper Lever Studio • Milano. • Engineered by Bruno Guernni.

\*Additional production by Enzo Ginosa. • "\*Additional production by Bruno Guernii.

"\*Additional production by Harley & Muscle

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critique

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-



## ADOLFO WARE

**33**½ Rpm





B1 Funky Guitar Mix \* \* 7:05 B2 Dubover Dub \* 6:58

(C Padovano) Voice of the Underground / Akom (ASCAP) • Produced by Costantino \*Mixmaster\* Padovano.

Recorded at Upper Lever Studio • Milano • Engineered by Bruno Guernni.

\*Additional production by Enzo Ginosa. • \*\* Additional production by Bruno Guerrini

\*\*\*\* Additional production by Harley & Muscle.

#### 1997 Popular Records L.L.C. 1997 Popular Records, L.L.C.

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CRAB 12165 - 1



## **HANSON**

MELP 8282 Side A



For Promotional Use Only. Not For Sale.

# "Weird" (The Remixes)

1. Greg & Joey's Cure Mix ... 7:51 2. Mr. Mig Dance / Club Extended ... 6:43

Written by I. Hanson, T. Hanson, Z. Hanson, D. Child

Track A1: Additional Production and Remix by Greg Padula and Joey Malzone for Greg Padula Productions at Shine Soundlabs, Track A2: Additional Production and Remix by Mr. Mig for You Go Boy! Productions.



## **HANSON**

MELP 8282 Side B



For Promotional Use Only. Not For Sale.

# "Weird" (The Remixes)

1. Mr. Mig Dance Dub ... 4:31

2. Mr. Mig Dance Pop Extended Mix ... 3:573. Greg & Joey's Radio Edit ... 3:39

Written by I. Hanson, T. Hanson, Z. Hanson, D. Child Tracks B1, B2: Additional Production and Remix by Mr. Mig for You Go Boyl Productions.

Track B3: Additional Production and Remix by Greg Padula and Joey Malzone for Greg Padula Productions at Shine Soundlabs

# **TRUS NO**

A



1. RADIO VERSION 4:02

2. ALBUM VERSION 4:02

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# TRUS NO

B

## **Round One**

3. RADIO VERSION 4:13

4. ALBUM VERSION 4:13

© 2000 TRUS NO ENTERTAINMENT WWW.TrustNo.com



#### 12T - 114A

Produced by: S. Charles for Two Tough Productions Recorded & Mixed by Dr. Marshall at: Anchor Recording

#### **45 RPM**

Distributed By: Two Tough Productions. Washington D.C. (301) 681-3463 Riddim by: Sly, Robbie & Chris Mastered by: Paul Shields At V.P. Records

SOUND A GO DEAD

(E. King)

JIGSY KING

JIGSY KING

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12T - 114B

Produced by: S. Charles for Two Tough Productions Recorded & Mixed by Dr. Marshall at: **Anchor Recording** 

PRODUCTIONS, INC.®

**45 RPM** 

Distributed By: Two Tough Productions. Washington D.C. (301) 681-3463 Riddim by: Sly, Robbie & Chris Mastered by: Paul Shields At V.P. Records

VERSION TWO TOUGH CREW

VERSION TWO TOUGH CREW

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#### SIDE A

**BRII 002** 45 RPM STEREO

TIME: 3:40



Distributed By: V.P. RECORDS 89-05 138 st. Jam • N.Y. 11435 (718) 291-7058

# IAMAHAITIAN

#### **BIGGA HAITIAN**

PRODUCED BY



#### SIDE AA

**BRII 003** 45 RPM STEREO TIME: 3:40



Distributed By: V.P. RECORDS 89-05 138 st. Jam • N.Y. 11435 (718) 291-7058



#### **BIGGA HAITIAN**

PRODUCED BY

BUBBLES RECORDS INT'L. INC.

BUBBLES RECORDS INT'L. INC.

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Produced by 3 Natti ®
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MADE IN JAMAICA

From the Album 'Raggae Mood Swingz'



## Lukie D

Platonic

33 1/3

A side

stereo 1997

PLT001

- 1. Platonic (Original) Full Mix (4:11) Lukie D
- 2. Platonic Flipped Mix (4:10) Lukie D Featuring: La Shanna
- \*3. Platonic Remix Full (4:27) Lukie D Featuring: La Toya

\*Inspired by: 'Tell me if you still care' (SOS Band)
published by Bigboutayah, Mar Dog, Avant Garde Music
and Flyte Times Tunes.

Produced by 3 Natti and Mad Den.

Published by Bigboutyah®
Produced by 3 Natti®
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MADE IN JAMAICA

From the Album 'Raggae Mood Swingz'



# Lukie D Platonic

1<sup>st.</sup> side stereo

1997 PLT001

1. Platonic (Original) Full Mix (4:11)

Lukie D Featuring: Zulu

331/3

2. Platonic Flipped Full Mix (4:10) Lukie D Featuring: Step & L. Levi

\*3. Platonic Remix Full (4:27)
Lukie D Featuring: 9 Life

\*Inspired by: 'Tell me if you still care' (SOS Band)
published by Bigboutayah, Mar Dog, Avant Garde Music
and Flyte Times Tunes.
Produced by 3 Natti and Mad Den.









(C)(P)1-95 Prod.by: ANNEX **VPRD 5791 A** 



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5893 S.W. 21st: Street, W. Hollywood, Fl. 33023 Tel: (305) 966-4744

HOW YU AH SEH
L. Bartley

Merciless

Violation of applicable laws. Copyright and applicable laws.







(C)(P)1995 Prod.by: ANNEX

**VPRD 5791 AA** 

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5893 S.W. 21st. Street. W. Hollywood, Fl. 33023 Tel: (305) 966-4744

PLACE OF GLORY

Lukie D

Lukie D

Lukie D

Lukie D

Lukie D PLACE OF GLORY



Distributed By VP. RECORDS DIST. 89-05 138th STREET. JAMAICA, N.Y.11435. (718) 291-7058 Also... VP. OF FLORIDA. 5893 S.W. 21st. ST.

W. HOLLYWOOD. FL. 33023 (305) 966-4744





(C)(P)1994

Prod. by: Bunny Gemini VPRD5437A



**SWEET JAMAICA** 

**NINJA MAN** 

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# **ESTIDISG**



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VP. OF FLORIDA. 5893 S.W. 21st. ST. W. HOLLYWOOD, FL. 33023 (305) 966-4744





Prod. by: Bunny Gemini

**HOT AGAIN** 

**SIMPLETON** 

ALL RIGHTS RESERVED

# Jon Gib Son

**Visitations** 

**STERED LP**Side 1



© Copyright 1973 Jon Gibson

BMI Undertow Music

# Jon Gibson

**Visitations** 

12 Side 2

STERED LP



© Copyright 1973 Jon Gibson

BMI Undertow Music



PLP - 33 SIDE 1

33 1/3 R.P.M. STEREO

#### GOTTA KEEP MOVIN' - STEVE KARLISKI

2. TAKES A WOMAN LIKE YOU - 2:06
3. ASK ME ANYTHING - 3:01
4. HOME COMES THE HERD - 2:24
5. AND THEN CAME THE BAD YEARS - 2:45
Unless otherwise indicated, all songs written by Steve Karliski and published by Multimood Music Inc.
Produced by Steve Karliski

P 1973 Perception Records, Inc.

PRINTED IN U.S.A. TON



33 1/2 R.P.M.

**STEREO** 

#### GOTTA KEEP MOVIN' - STEVE KARLISKI

PLP - 33

SIDE 2

2. FOR LOVING YOU - 2:31 (Painted Desert - Mad Hatter)
3. NOT THE WAY THAT THEY USED TO - 2:06
4. AT LEAST OME TIME - 1:53
5. THINK OF THE GOOD TIMES - 2:35

Unless otherwise indicated, all songs written by Steve Karliski and published by Multimood Music Inc.

Produced by Steve Karliski

Page 1973 Perception Records, Inc.

PRINTED IN U.S.A. TOTAL 1. MOLLY - 3:23 (Screen Gems, Columbia)

NÓV.

ONOW DINK

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2

F.F. 103





OPINBER AFNOT, EFTIR-LÍKING EÐA UPPTAKA FFTIR ÞESSARI PLÖTU ÁN HEIMILDAR S.T.E.F.

## HAUKUR MORTHENS

OG HLJÓMSVEIT, MEÐ KÓR

- 1. ÉG LÍT TIL BAKA (Gunnar Vilhiálmsson - Gunnar B. Jónsson frá Siávarbora)
- 2. EINS OG FUGLINN FRJÁLS (Worsing-Brandstrup - L. Guðmundsson)
- 3. VIÐ GLUGGANN (Oliver Guðmundsson - Guðný Jónsdóttir)



- 4. GLEYM MÉR ÉI (Ókunnur höfundur)
  - 5. RÓSAMUNDA (Unnur Sveinsdóttir -Davíð Stefánsson)
- 6. BÁTARNIR Á FIRÐINUM (Jónas Jónasson - RJÓ)
- 7. HORFÐU Á MÁNANN

ARR. EYÞÓR ÞORLÁKSSON

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E

F.F. 103

REYKJAVIN-ICELAND



OPINBER AFNOT, EFTIR-LÍKING EÐA UPPTAKA EFTIR ÞESSARI PLÖTU ÁN HEIMILDAR ÚTGEFANDA BÖNNUÐ S.T.E.F.

## HAUKUR MORTHENS

OG HLJÓMSVEIT, MEÐ KÓR

- 1. ÉG SKAL BÍÐA ÞÍN
  Le Grand-Gimbel —
  Hj. Morthens)
  2. TIL FRU FRÆ (Finnskt bióði
- 2. TIL ERU FRÆ (Finnskt þjóðlag → Davíð Siefánsson)
- 3. GLATT Á HJALLA (Bjarni Gíslason -Loftur Guðmundsson)



33 1/3 - NÓV. 1968

EINNIG MONO

0

2

15

- 4. COPENHAGEN (Kristinn Reyr K. Reyr)
- 5. HITTI ÉG VIN MINN? (Jónas Jónasson — RJÓ)
- 6. HJALAÐ VIÐ STRENGI (K. Reyr K. Reyr)
- 7. MEĐ BEZTU KVEĐJU

  (Haukur Morthens K. Reyr)

ARR. EYÞÓR ÞORLÁKSSON

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Prod. By: Morris Johnson For: Black Scorpio Ltd. Pub. By: Quiet Land Music

**VPRD 5847 A** 



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## MODEL PON THEM

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Produced & Arranged By: BARRY "U" (B. BARRETT)

> Made in U.S.A. Brooklyn, N.Y.



SIDE A BUDIS 010

HANG ON SNOOPY

(Adapted)

OWEN GRAY

Marketed

Distributed

WORLD ENTERPRISE RECORDS 4714 CHURCH AVENUE BROOKLYN, N.Y. 11203 (718) 282-7709 (718) 282-7842

Telex: 4973708WORLDUI







Produced & Arranged By: BARRY "U" (B. RARRETT)

> Made in U.S.A. Brooklyn, N.Y.



SIDE B BUDIS 010

VERSION



Marketed & Distributed

WORLD ENTERPRISE RECORDS 4714 CHURCH AVENUE BROOKLYN, N.Y. 11203 (718) 282-7709 (718) 282-7842

Telex: 4973708WORLDUI



## Penthouse

Produced by D. Germain

RECORDS



Not for Resale

PROMO

STICK IT UP (adapted) GRINDSMAN

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SIDE A PH-104

Distributed by
PENTHOUSE MUSIC
16155 S.W. 117th AVENUE B-22

MIAMI, FL. 33157 Tel.: (305) 378-2407 / (305) 378-6770

Fax: (305) 378-2408 Pub.: Doncut Pub.



## Penthouse

Produced by D. Germain



RECORDS

SIDE B PH-104

Distributed by

PENTHOUSE MUSIC 16155 S.W. 117th AVENUE B-22

MIAMI, FL. 33157

Tel.: (305) 378-2407 / (305) 378-6770

Fax: (305) 378-2408

Pub.: Doncut Pub.

VERSION STEELY/CLEVIE

All Mights ness 160

## Strocking Vibes

Produced by Patrick Roberts & Kirk Davis Arranged by "Prince"

SIDE -A

©1990

Distributed by V.P. RECORDS 170-21 Jamaica Ave. Jamaica, N.Y. 11432 Tel.: (718) 291-7058

**VPRD-712-A** 

## PUNNANY TEGEREG ((CLUB MIX)) LITTLE LENNY

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## 5 Shocking Vibes

Produced by Patrick Roberts & Kirk Davis Arranged by "Prince"

SIDE -B

©1990

Distributed by V.P. RECORDS 170-21 Jamaica Ave. Jamaica, N.Y. 11432 Tel.: (718) 291-7058

**VPRD-712-B** 

PUNNANY TEGEREG
((REMIX))
LITTLE LENNY

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BIG

## **MCA RECORDS**

UPT8P 2605 UPT 11643



SIDE ONE 12" 33 1/3 R.P.M.

#### PARTY AND BULLSHIT

C4 97608



BIG

### **MCA RECORDS**

UPT8P 2605 **UPT 11644** 



SIDE TWO 12" 33 1/3 R.P.M.

(Club Dirty) 3:42 ASCAP
(Dirty Instrumental) 3:42 ASCAP
(Big-Easy Mo Bee)
Original version appears on the Original Motion Picture
Soundtrack "Who's the Man?" (UPT-10794)
PRODUCED BY EASY MO BEE FOR BEE MO EASY PRODUCTIONS
Executive Producers: Andre Harrell, Sean "Puffy" Combs & Mark Siegel
Associate Producers: James Earl Jones, Jr. & Buttnaked Tim Dawg
Music Supervisors: Kathy Nelson & Toby Emmerich
EMI April Music Inc.
© 1993 MCA Records, Inc.

\*\*OUNIVERSAL CITY\*\*
PLAZA\*\*

TIM BROWN

release from the ing.,

ONE

ONE



Mixed & Mastered Digitally Produced by the "Music Man" Michael Trammell for Powersong Music and Film Productions Executive Producer: Husie Mac Outing

### I LOVE YOU 3:03 (THE WEDDING SONG)

ael Trammell

Dieses Music and

Music (BMI)

1990 Tru-Believers Records



TIM BROWN

The release from the ming

THE''

SIDE TWO

TBEJ-200

TRPM
TEO

Digitally
TIME
TO DIGITALLY

Frown

Jorown



## BAINBRIDGE

**ALLEN VIZZUTTI on Trumpet** featuring the vocals of **ALEXANDRA BROWN** 

**BA-201** 

**Promotional** Сору



SIDE A

Time: 5:12

TAKES MY BREATH AWAY

(A. Vizzutti/A. Brown)

Village Place Music/Little Mama Music (ASCAP)

From the LP RED METAL (BT6246)

Executive Producer: Tutti Camarata

Produced for Promenade

Productions by: Allen Vizzutti

®© 1983 Bainbridge Ent. Co., Inc.



## BAINBRIDGE

#### **ALLEN VIZZUTTI on Trumpet** featuring the vocals of **ALEXANDRA BROWN**

**BA-201** 

**Promotional** Copy



SIDE B

Time: 3:26

TAKES MY BREATH AWAY

(A. Vizzutti/A. Brown)

Village Place Music/Little Mama Music (ASCAP)

From the LP RED METAL (BT6246)

Executive Producer: Tutti Camarata

Produced for Promenade

Productions by: Allen Vizzutti

Pa© 1983 Bainbridge Ent. Co., Inc.

## TYE RECORDS ~~

45 R.P.M.
RON PUB. CO.
BMI

RECORD NO. 1504 (T-2181)

Distributed By RIC RECORDS New Orleans, La.

## **Keep Climbing Jacob's Ladder**

(Senior)

(The 9 Year Old) SENIOR TWINS

## TYE RECORDS

45 R.P.M. RON PUB. CO. RECORD NO. 1504 (T-2182)

Distributed By RIC RECORDS New Orleans, La.

## COME AND SEE

(Senior)

(The 9 Year Old)
SENIOR TWINS

#### ME AND MY MULE

Tel T

Pressing

(K9706)



1/23/56 FLA-J

JACK DUPREE KING 4876

#### FAILING HEALTH BLUES

Test Pressing (K8567)



1/23/56

JACK DUPREE KING 4876 ecords, inc.

Diana Music. Inc. ASCAP

101 Time: 2:15 K80W-3820

THE OP SONG

(Sid Tepper - Roy C. Bennett)

Jack and The

Op Birds

INC. 1650 BROADWAY, HENYOUL O. H.

ecords, inc.

Diana Music. Inc. ASCAP

101 Time: 2:23 K80W-3821

## THE DREAMY DOLLS OF DUESSELDORF (Sid Tepper - Roy C. Bennett) Jack and The Op Birds INC. 1650 BROADWAY, HENVORYON, 1650 BROADWAY, 1650 BROADW

## STEN PROMOTION COPY NOT FOR SALE BF 7-12-71 reen Gemsthia Music, (BMI) DECC

From DECCA album DL 75249 WISHBONE ASH PRODUCED BY DEREK LAWRENCE FOR SCORE INTERNATIONAL

32826 (7-L 15.480) (3:40)



BLIND EYE

(Steve Upton-Martin Robert Turner-Andy Powell-David Allen Turner)

> WISHBONE ASH RECORDED IN ENGLAND

# STEREC PROMOTION COPY NOT FOR SALE Screen Gems-lumbia Music, Inc. (BMI) Only 100 Copy Not For Sale Screen Gems-lumbia Music, Inc. (BMI) DECCA

From DECCA album DL 75249 WISHBONE ASH PRODUCED BY DEREK LAWRENCE FOR SCORE INTERNATIONAL

32826

(7-L 15,483) (3:20)



#### **OUEEN OF TORTURE**

(Steve Upton-Martin Robert Turner-Andy Powell-David Allen Turner)

WISHBONE ASH RECORDED IN ENGLAND

## **DECCA** STEREO

From Decca album DL 75265 ATLANTA RHYTHM SECTION

32928

(7-123,720)(3:16)



EL1 21% Low-Sal,

Inc. (BMI)

ALL IN YOUR MIND

(Buddy Buie-James Cobb)

ATLANTA RHYTHM SECTION

PRODUCED BY BUDDY BUIL FOR **B.B.C. PRODUCTIONS** 

STEREO

From Decca album DL 75265 ATLANTA PHYTHM SECTION

32928 (7-123,727)

(4:02)

PROMOTION COPY NOT FOR SALE

Low-Sal, Inc. (BMI)

A

CAN'T STAND IT NO MORE

(Buddy Buie-James Cobb-Rodney Justo)

ATLANTA RHYTHM SECTION PRODUCED BY BUDDY BUIL FOR **B.B.C. PRODUCTIONS** 

From Decca album DL 79183 SMASH YOUR HEAD **AGAINST** THE WALL

32896

(7-123,604)(3:45)





MY SIZE

(John Entwistle)

JOHN ENTWISTLE PRODUCED BY JOHN ENTWISTLE Engineer: ROY BAKER RECORDED IN ENGLAND

## Mag. U. S. Pa..

From Decca album DL 79183 SMASH YOUR HEAD AGAINST THE WALL

32896

(7-123,612)(3:07)

STEREO

PROMOTION COPY NOT FOR SALE Track Music. Inc. (BMI)/St. Nicholas Music, Inc. (AS)

BELIEVE IN EVERYTHING

(John Entwistle)

JOHN ENTWISTLE PRODUCED BY JOHN ENTWISTLE

Engineer: ROY BAKER RECORDED IN ENGLAND



CO-21284 SP



45-44109 VOCAL Pub., Web IV, BMI Time: 2:05

SAME OLD FEELING (Paul Davis)

(Paul Davis)
TERRY WOODFORD

Produced by Barry Beckett & George Soule Recorded at Muscle Shoals
Sound Studio, Muscle
Shoals, Alabama

PECORDING CORP., 1841 BROADWAY

## LET THE WATER RUN DOWN

PROMOTIONAL COPY



(Bert Russell)

NOT FOR SALE

"A" SIDE
Keetch-Caesar

& Dino Music (BMI) Time: 2:26 (2062)

7-12-7

## VIN CARDINAL

Prod. by Richard M. Adler and Herb Alpert

1234

## **SEASON OF THE WITCH**

(D. Leitch)

PROMOTIONAL COPY





**NOT FOR SALE** 

Peer International Corporation (BMI) Time: 3:12 (2063)

## VIN CARDINAL

Prod. by Richard M. Adler

1234

## W'G'W

SPECIAL DISC JOCKEY RECORD

NOT FOR SALE

K14298 (71 L 2658) MONÓ



Latter Rain Music ASCAP 2:24

JESUS

JESUS IS
(E. Overstreet)

2ND CHAPTER OF ACTS

Arr. by the Holy Ghost
Prod. by Buck Herring for Thistle Prod.

Prod. by Buck Herring for Thistle Prod.

MALE IN SAME

MALE

## M-G-M

SPECIAL DISC JOCKEY RECORD

NOT FOR SALE

Latter Rain Music ASCAP 2:26

LOOKING AT GOD'S SON
(A. Herring)

2ND CHAPTER OF ACTS
Arr. by the Holy Ghost
A Prod. by Buck Herring for Thistle Prod.

Prod. by Buck Herring for Thistle Prod.

Olvision OF METRO-GOLDWYN-MAYER INC.—MALE IN B.

K14298

(71 L 2659)

MONO

## **DECCA**

### **STEREO**

PRODUCED BY HILARY LIPSITZ ARRANGED AND CONDUCTED BY JIM HUNTER

32764

(7-123,183)Intro: :12 (2:58)



Inc. (BMI)

TOMORROW'S MAN TO BE

(Brent Talbot)

**BRENT TALBOT** A GOLDEN BOUGH PRODUCTION

# STEREO PROMOTION COPY NOT FOR SALE Smeads Music, Inc. (BMI) DECCA

PRODUCED BY HILARY LIPSITZ ARRANGED AND CONDUCTED BY JIM HUNTER

32764

(7-123,184)Intro: :14 (2:33)

**GOTTA BELONG SOMEWHERE** (Brent Talbot)

> **BRENT TALBOT** A GOLDEN BOUGH PRODUCTION

## WOKE UP THIS MORNING

PROMOTIONAL COPY

(Karla Bonoff)

NOT FOR SALE





"A" SIDE

Benecia Music (ASCAP) Time: 2:57 (2104)

## BRYNDLE

A DURATION MUSIC PRODUCTION Produced by Lou Adler

1252

## LET'S GO HOME AND START AGAIN

(Ken Edwards)

PROMOTIONAL COPY





NOT FOR SALE

Purusha Music (BMI) Time: 2:27

me: 2:2 (**2105**)

## BRYNDLE

A DURATION MUSIC PRODUCTION Produced by Lou Adler

1252





E-45250-A (SP) ASCAP/ CAPAC Freewheeled Music Intro:18 Time 3:23 Close-Fade P 1974 by Elektra Records FOR RADIO



Robosac Music, **BMI** 

Time: 3:39 (Intro., 0:17)



TRA-3210 TTS-01592-BW

Produced by: Tc-Da Productions

# "AIN'T NO NEED OF CRYING" THE RANCE ALLEN GROUP

Special thanks to: David Policy, 1974

Date of release: Oct., 1974

Plant Records, Inc., 2693 Union External Policy Policy Processing Processin Special thanks to: David Porter, Ronnie Williams
Date of release: Oct., 1974
P1974 Stax Records, Inc.



Doctor Jack Pub. East/Memphis Music, BMI Time: 2:30 (Intro., 0:10)



TRA-3210 TTS-01593-BW

#### "IF I COULD MAKE THE WORLD BETTER"

(Rance Allen, Dave Clark, Tom Allen)
THE RANCE ALLEN GROUP

Produced by: To-Da Productions
Date of release: Oct., 1974
P1974 Stax Records, Inc., 2693 Union



SATURDAY



4-44904 JZSP 151530

2:56

Publisher: Blackwood Music, Inc. & Doppler Enterprises, Inc. (BMI)

#### GENTLE LOVING SAN FRANCISCO MAN

-P. Nunn - S. Nunn-Arranged & Conducted by Emory Gordy Produced by Billy Jackson
& Tom Wells

\*\*COLUMBIA\*\*

\*\*MARCAS REG PRINTED IN U.S.A. Produced by Billy Jackson







#### STEREO 45 RPM

Arranged by Paul Riser-Melvin Griffith



### DEMONSTRATION NOT FOR SALE

8-50104 zss 160547

**ZSS 160547**© 1975 CBS Inc. Intro. :03 **2:59**Publisher:
Delrick

Delrick Publishing Co. (BMI)

#### IT'S HARD TO STOP (WHEN I START LOVIN YOU)

-J. Dean - J. Glover - C. Robinson - E. Burt Sr.-

#### THE LIVIN INN

Produced by Ernest Burt Sr. "A Magic City Hit Production"

O"EPIC," MARCA REG.



#### MONO 45 RPM

Arranged by Paul Riser-Melvin Griffith DEMONSTRATION NOT FOR SALE

8-50104 ZSP 160546

1975 CBS Inc.
 Intro. :03
 2:59

Publisher: Delrick Publishing Co. (BMI)

#### IT'S HARD TO STOP (WHEN I START LOVIN YOU)

-J. Dean - J. Glover - C. Robinson - E. Burt Sr.-

#### THE LIVIN INN

Produced by Ernest Burt Sr. "A Magic City Hit Production"

OUF DIG .... REG







**AUDITION COPY** 

NOT FOR SALE

Screen Gems Columbia Music BM1 - 2:40 Arr. by John d'Andrea



R-837 M-1106 Prod. by Bob Marcucci & John d'Andrea



**AUDITION COPY** 

NOT FOR SALE

7 Screen Gems Columbia Music BMI - 2:30 Arr. by John d'Andrea



R-837 M-1107 Prod. by Bob Marcucci & John d'Andrea

BUDDY CARROLL

OF RANGE

(J. Keller & H. Greenfield)

BUDDY CARROLL

OF RANGE

CALIFORNIA . A DIVISION

# Ontana

PROMOTIONAL COPY

NOT FOR SALE

FDJ-17 (F-1670) 1-44305 Screen Gems -Columbia Music Inc. (BM!) Intro. :10 2:49



Produced by Dale Frashuer

MONO VERSION

JUST ONCE IN MY LIFE

(G. Goffin - Coking - P. Spector)

TASTE OF GREY

Arranged & Conducted by Joe Renzetti

SPECIAL DISC JOCKEY RECORD

**Daliric Music** BMI 2:40

R SA

NHC-FM 4-15-7

K14197 (70-L-1889)

## TOMORROW, TOMORROW (Gregorash-Lampe)

TOMORROW, TOMORROW

(Gregorash-Lampe)

JOEY GREGORASH

Arr. & Cond. by Bob McMullin

Prod. by Bob Burns

A Prod. of Polydor/Canada

A Prod. of Polydor/Canada

Of METRO-GOLDWYN-MAYER INC.

# M'G'N

SPECIAL DISC JOCKEY RECORD

OR SALE

K14197 (70-L-1890)

Daliric Music BMI 2:15

IT WON'T LAST LONG
(Gregorash-Lampe)

JOEY GREGORASH

Arr. & Cond. by Bob McMullin
Prod. by Bob Burns
Prod. of Polydor/Canada

A DIVISION OF METRO-GOLDWYN-MAYER INC.



Distributed Worldwide by

#### stereo dimension records

#### PROMOTION COPY NOT FOR SALE

Dymor Prod., Inc. (ASCAP) 3:09 Arranged by Stuart Scharf A45-201A



Produced by Robert Allen For Dymor Productions, Inc.

W 11-13-70



#### GROOVIN' ON THE SUNSHINE (LOVE AND HAPPINESS) (Robert Allen)

From The Album "BOB McGRATH From SESAME STREET"

offinity records inc. New York, NY Mode in USA THE BEST FRIENDS With BOB McGRATH



#### stereo dimension records

#### PROMOTION COPY NOT FOR SALE

Dymor Prod., Inc. (ASCAP) 3:38 Arranged by Stuart Scharf



BEST FRIEND
(Robert Allen)
From The Album "BOB McGRATH From SESAME STREET"

New York, NY Mode in USA offinity records inc BOB McGRATH
And The BEST FRIENDS



#### A CHANGE IS GONNA COME

The Meditation Singers

OIVISION OF PRODUCED by ... Produced by André Williams

FEWEL RECORDS - SHREVERORS



#### GETTING HIGH ON THE LORD

(André Williams)

OIVISION OF Produced by .... The Meditation Singers

Produced by André Williams

SHREVER

PROCEDES

### NIX RECORDS

45-100 Fiore Pub. Co. BMI 115

Vocal with A Orchestra

# ENCHANTMENT (J. Testa - G. Toney) THE MELODY MATES Narrated by

Narrated by NICK CENCI



# **Emperor**

Box 1313 Wheeling, W. Va.

430-EM-1-C-B-62-A Durham Music BMI Country Singing With Guitar EM-1-C-B-62

I WAS ONLY DREAMING
(Clyde Barden)
SMOKEY GREEN
(The Green Mt. Boy)

# **Emperor**

Box 1313 Wheeling, W. Va.

430-EM-1-C-B-62-B Durham Music BMI Country Singing With Guitar EM-1-C-B-62

WHISPER (Clyde Barden)

SMOKEY GREEN (The Green Mt. Boy)

#### BATTLE OF GETTYSBURG

(Joseph Van Winkle - Fred Darian - Al deLory)

JAF Records
Distributed by
ERA RECORD
SALES, INC.

Balladeer Music (ASCAP)

RECORDS (45-X-105) Time 2:22

#### FRED DARIAN

A JAFCO PRODUCTION 2020

### LEGEND OF THE GHOST STAGE

(Tommy Coe)

**JAF Records** 

Distributed by ERA RECORD SALES, INC.



Balladeer Music (ASCAP) RECORDS (45-X-106) Time 2:05

#### FRED DARIAN

A JAFCO PRODUCTION

2020

WARNER BROS.-SEVEN ARTS RECORDS



#### J.J. **JACKSON**

Produced by Lew Futterman



#### 7276

(K80057)

Arranged & Conducted by J.J. Jackson



WARNER BROS.-SEVEN ARTS RECORDS

## J.J. JACKSON

Produced by Lew Futterman



#### 7276

(K80065)

Arranged & Conducted by J.J. Jackson

# Manhon

Bald Medusa Music (ASCAP) Time: 2:55 I-506 ZTSC 148624 Produced by Johnny Lamont

AIRE OF GOOD FEELING

(J. Peterek)

LONG TIME COMIN'

BOB-COR INC.

# Manhon

Chevis Music & Arc Music (BMI) Time: 2:56 1-506 ZTSC 148625

Produced by Johnny Lamont

NAC5-12-71

MORE AND MORE

LONG TIME COMIN'

BOB-COR INC.

E-1003-P (EALP 1075) Time: 1:01

Produced by Jack Luskin

VIETNAM

From The Album ELPS 1003 I AM CURIOUS (JEWISH)

SAM MOSS

RECORDS, 322 W. 48th ST., NEW YORK, N. Y.





REG. U. S. PAT. OFFICE

DOT RECORDS INC. HOLLYWOOD 28, CALIF.

Paul Borrett Music BMI

45-15470 MW-9152

TRANSFUSION
(Jimmy Drake)

NERVOUS NORVUS

"Ultra High Fidelity" 5-56



REG. U. S. PAT. OFFICE
DOT RECORDS INC. HOLLYWOOD 28, CALIF.

Paul Barrett Music BMI

45-15470 MW-9153

DIG (Jimmy Drake)

NERVOUS NORVUS

"Ultra High Fidelity"
5-56



NOT FOR SALE

#### R-4759

Me-N-U Music Corp. & Cortez Music Co. BMI - 2:15

45 RPM (19206)

#### "BABY"

MADE IN USA BY ROULETTE RECORDS, INC



R-4759 Me-N-U Music Corp. & Cortez Music Co. BMI - 2:55



CORTEZ









#### **PETER HUNNIGALE**



Manufactured &
Distributed by
JET STAR LTD.
155 Acton Lane,
London, NW10 7NJ, U.K
T: +44(0)20 8961 5818
F: +44(0)20 8965 7008
e-mail - feedback
@jet-star.co.uk



#### SIDE A 45 RPM CRT 870

PUBLISHED BY JET STAR MUSIC LTD/ JAMREC MUSIC

#### MIDNIGHT LOVE

P. Hunnigale/C.S. Dodd

Producer: Al Campbell for Cave Production
Mixed by Richard Esson

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e-mail - feedback
@jet-star.co.uk



SIDE B 45 RPM CRT 870 PUBLISHED BY JAMREC MUSIC

#### VERSION

C.S. Dodd

Producer: Al Campbell for Cave Production
Mixed by Richard Esson

RESERVED. UNAUTHORISED COPYING PROFILE

## IRA WILSON & SONS DAIRY

FARM STYLE

#### COTTAGE CHEESE

(SMALL CURD)

Net Wt. 10 Ozs. or Work

WETROIT, MICH.

## "KIDDE TOOKS"

#### AVE MARIA

VOCAL — KENNY MARTIN

Precision Plastics Co., Arr. by MICHAEL KING ® Hazleton, Pa. —

## IRA WILSON & SONS DAIRY

FARM STYLE

#### COTTAGE CHEESE

(SMALL CURD)

Net Wt. 10 Ozs. or More

DETROIT, MICH.

## "KIDDIE OONS"

Arr. by MICHAEL KING ® CO. Over the River and Thru the Woods



Special Disc Jockey Record NOT FOR SALE

S.D.R.M.



K-14461

(72 L 4304)

S.D.R.M.
(SDRM)
2:13

CARMEN
(G. Bizet)

ANARCHIC SYSTEM

Arranged by I. Wira-C. Gordanne
Orchestra directed by
Herve Roy

Herve Roy

NC., 7165 SUNSET BOULEVARD.



Special Disc Jockey Record NOT FOR SALE

> S.D.R.M. (SDRM)

K-14461 (72 L 4305)

(SDRM)
2:50

MARINA

(P. de Senneville - O. Toussaint)

ANARCHIC SYSTEM

Orchestra directed by
Herve Roy

NC., 7165 SUNSET BOULEVARD,

## VAL-MAR RECORDS

VM-001

PRODUCED BY AARON M. OLSON SIDE A

Povemonk

YOUR SORROW

(BART DAVENPORT) (BMI)

BART & THE BEDAZZLED

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## VAL-MAR RECORDS

VM-001

PRODUCED BY AARON M. OLSON SIDE B

**lovemonk** 

#### WHAT'S YOUR SECRET (CLEO)

(BART DAVENPORT) (BMI)

BART & THE BEDAZZLED

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# Lecord on





2211 VOCAL HIR-525 BE-ARE Publishing B M I Time: 2:10

**NOT FOR SALE** 

HABIT I CAN'T BREAK (Butrum-Herston) JERRY DYKE Produced by Knox Phillips



COPY

2211 Time: 2:13

NOT FOR SALE

1 7 1970

I FORGOT TO REMEMBER TO FORGET (Kesler)

> JERRY DYKE Produced by Knox Phillips



Clark Music ASCAP 11601

conducted by Teddy Tyle

OUR SECRET VOW

(T.Tyle)

Judy Nelson

CR544



Clark Music
ASCAP

11602

conducted by Teddy Tyle

FATE
(J.Nelson-T.Tyle)

Judy Nelson

CR544



Clark Music

ASCAP

11601

2:12

conducted by Teddy Tyle

OUR SECRET VOW

Judy Nelson CR544



Clark Music

11602

2:04

conducted by Teddy Tyle

FATE

(J.Nelson-T.Tyle)

Judy Nelson

CR544